№ 8052.17

GIVEN BY

Boston Public Library

...k book or mark it with pen or
doing are imposed by the
...wealth of Massachusetts.

...borrower on the date

CLARKE'S

NEW METHOD

FOR

REED ORGANS,

A Comprehensive System of Instruction, and an Improvement on all other Methods for the Simplicity and Progressive Character

OF ITS

STUDIES, EXERCISES, SCALES, VOLUNTARIES, AND RECREATIVE PIECES.

Containing an Admirable Selection of Choice Pieces of every grade of difficulty, from Favorite and Popular Authors, thus relieving the tediousness of Studies and Exercises, and making the Method Interesting, as well as Instructive to Pupils; adopting, in this respect, for Reed Organs the System so successfully carried out for the Piano-Forte in "Richardson's New Method" for the latter Instrument.

ARRANGED EXPRESSLY FOR

CABINET, AMERICAN, METROPOLITAN, PRINCE & CO., CARHART & NEEDHAM, BURDETT, ESTEY, AND ALL OTHER REED ORGANS. ALSO FOR THE MELODEON AND HARMONIUM.

BY

WILLIAM H. CLARKE,

AUTHOR OF "THE AMERICAN ORGAN INSTRUCTOR."

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET.

NEW YORK: C. H. DITSON & COMPANY.

Entered, according to Act of Congress, in the year 1869, by Oliver Ditson & Company, in the Clerk's Office of the District Court, for the District of Massachusetts.

PREFACE.

Since the introduction of the Melodeon, reed instruments have been brought to a much higher degree of perfection. The Harmonium was the next development, and subsequent improvements were deemed so important, that these instruments received the general name of "Organs." Each manufacturing house prefix a distinct *title* to their particular class of organs, which is known as their *trade-mark*. These organs have been very efficacious toward increasing a desire for a better class of music in sections of the country remote from the large cities. The connected style which they best interpret, gives a very satisfactory enjoyment to those in the home who pursue the study of music to a limited extent. It is not possible to produce from the piano-forte such swelling chords and sustained orchestral effects as may be obtained from these instruments. The scope of organ music is limited as compared with that of the piano-forte, and a Method for the reed organ would not necessarily he so elaborate as one for the former. The compass of the music is seldom more than four octaves in one composition, and the tones of the instrument are more sonorous in the centre of the key-board, where the richest effects are produced.

Our New Method has not been prepared in the interest of any individual manufacturing house, but for those who possess instruments of any maker, and who are desirous of becoming good performers. It has also been prepared as an aid to teachers, who have often expressed their need of a book arranged upon a better system of instruction than has hitherto been published. For the reason that organ pieces are not introduced in a vocal method, songs, duetts, &c., for the voice, are omitted in this work. Many pieces in the order of progression will at first appear difficult, but they are introduced at such a stage, that the pupil having received previous preparation will have sufficient musical knowledge to overcome the difficulties by diligent practice. Light and easy pieces of recreation are also interspersed as a relief from study, and to give encouragement. A careful study of each page in its order will prepare the pupil to be able to play and understand all the different styles of music which may be found published for reed instruments.

The *themes* from which most of the selections have been made are of high authority, but since they are not the original arrangements of the composers, and have been adapted especially for this work, the names of the authors are not given with the pieces. The selections are from themes by Battiste, Battman, Beethoven, Bellini, Bodenschatz, Bruneau, Flotow, Gounod, Handel, Haydn, Kalliwoda, Mazas, Mendelssohn, Mozart, Pleyel, Rink, Rossini, Schubert, Schulty, Spindler, Spohr, &c.

WILLIAM H. CLARKE.

Publishers' Note. — *The general adoption of this work by the best teachers as a Standard Book of Instruction for those who desire to become the most accomplished performers, has led us to issue a new work by the same author, as a companion to the "New Method," adapted to the wants of all classes, with entirely different contents, not so elaborate in execution, with an easy and attractive system of instruction, and pleasing Recreations arranged from the popular Marches, Waltzes, Polkas, Operatic Gems, and Melodies of the day. It also contains easy and melodious Voluntaries, and a large number of favorite Vocal Selections, such as Songs, Ballads, Duets, &c., which are now in great demand.*

The accompaniments of the latter are especially adapted for the Reed Organ. The title is "Clarke's New Reed Organ Companion," *and the work contains* 136 *large quarto pages. Price, in Boards,* $2.00.

OLIVER DITSON & CO.

INDEX.

Scale of A Major..... 66
Scale of A Minor..... 23
Scale of A in Double Thirds..... 108
Scale of A in Double Sixths..... 108
Scale of A♯ Minor..... 100
Scale of A♭ Major..... 82
Scale of A♭ Minor..... 100
Scale of A♭ in Double Thirds..... 110
Scale of A♭ in Double Sixths..... 110
Scale of B Major..... 88
Scale of B Minor..... 52
Scale of B in Double Thirds..... 110
Scale of B in Double Sixtbs..... 112
Scale of B♭ Major..... 56
Scale of B♭ Minor..... 95
Scale of B♭ in Double Thirds..... 108
Scale of B♭ in Double Sixths..... 108
Scale of C Major..... 17
Scale of C Minor..... 76
Scale of C in Double Thirds..... 104
Scale of C in Double Sixths..... 104
Scale of C♯ Major..... 100
Scale of C♯ Minor..... 81
Scale of C♭ Major..... 109
Scale of D Major..... 46
Scale of D Minor..... 44
Scale of D in Double Thirds..... 106
Scale of D in Double Sixtns..... 106
Scale of D♯ Minor..... 98
Scale of D♭ Major..... 94
Scale of D♭ in Double Thirds..... 112
Scale of D♭ in Double Sixths..... 112
Scale of E Major..... 78
Scale of E Minor..... 31
Scale of E in Double Thirds..... 110
Scale of E in Double Sixths..... 110
Scale of E♭ Major..... 72
Scale of E♭ Minor..... 100
Scale of E♭ in Double Thirds..... 108
Scale of E♭ in Double Sixths..... 110
Scale of F Major..... 36
Scale of F Minor..... 86
Scale of F in Double Thirds..... 106
Scale of F in Double Sixths..... 106
Scale of F♯ Major..... 96
Scale of F♯ Minor..... 70
Scale of F♯ in Double Thirds..... 112
Scale of F♯ in Double Sixths..... 112
Scale of G Major..... 25
Scale of G Minor..... 63
Scale of G in Double Thirds..... 104
Scale of G in Double Sixths..... 104
Scale of G♯ Minor..... 92
Scale of G♭ Major..... 98
Chromatic Scale..... 102
Interludes..... 157
Modulations..... 158
Voluntaries..... 131

DEFINITION OF MUSICAL TERMS USED IN THIS WORK.

ADAGIO. A very slow degree of movement.

ALLEGRETTO. A cheerful movement.

ALLEGRO. A rapid movement.

ANDANTE. A slow and smooth movement.

ANDANTE GRAZIOSO. A slow and graceful movement.

ANDANTE FUNEBRE. A slow funeral movement.

ANDANTE PASTORALE. Slow, and with pastoral simplicity.

ANDANTE RELIGIOSO. A slow religious movement.

ANDANTINO. Somewhat slower than Andante.

ARIA. An air.

ARPEGGIO. A name given to the notes of a chord which rapidly succeed each other.

A TEMPO. In time.

CHORAL. A Psalm tune.

ESPRESSIONE. Expression.

FINE. The end.

FUGA or FUGUE. A composition in the strict style in which a given subject is repeated by the various parts.

GRAZIOSO. Gracefully.

LARGHETTO. A slow movement.

LARGO. A very slow and solemn movement.

LENTO. In slow time.

MENUET. A slow dance in triple time.

MODERATO. With moderation.

OFFERTOIRE. An instrumental piece introduced in the Catholic service.

OVERTURE. The introduction to an Opera or Oratorio.

PASTORAL. A soft rural movement.

RALLENTANDO. Decreasing the time and power.

RITARD. Decreasing the time.

Clarke's New Method for the Parlor Organ.

PART I.—EXERCISES AND MISCELLANEOUS PIECES.

To THE PUPIL.—Upon the supposition that you are a beginner in musical knowledge, and as the use of superfluous terms has been carefully avoided in the preparation of this method, it will be necessary for you to commit thoroughly to memory each idea in the order of the following pages, always abiding by this rule:—*Put into immediate practice every illustration which is given, dwelling upon each exercise until it is perfectly understood, and overcome each difficulty before attempting any succeeding exercise or piece.*

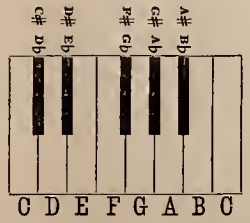
As all studies are dry and tedious at the beginning, you may receive encouragement from the fact, that as far as ordinary performers advance in the science of music, this study is less difficult, and tenfold easier to learn and understand than the simplest foreign language.

THE KEY-BOARD.

As you look at the instrument before which you are sitting, the thought that you are to learn the names of so many keys may confuse you; but do not be discouraged; for, upon further examination, you will observe that the black keys are grouped together by twos and threes alternately, from one end of the key-board to the other. Between any five successive black keys there are eight white keys, the compass of which is called an *Octave*. These white keys are named after the first seven letters of the alphabet, (A, B, C, D, E, F, G.) The eighth note, toward the right, always constitutes the *Octave above*, and is called by the same letter as the first.

The black keys are named from the white keys either at the right or left, and are indicated by characters called Sharps (♯) and Flats (♭), as C♯, B♭, &c.

The following Diagram exhibits one Octave, in compass, of the keys of an Organ. Your next duty will be to learn from this the name of each white key, in respect to its relation to the five black keys; after which you will be enabled to point out at once the name of every white key upon the instrument.



C is always at the left of the two black keys; D between the two black keys; E next at the right; F at the left of the three black keys; G next at the right; A next at the right; B at the right of the three black keys, and next C again, which would be the starting point for the succeeding higher octave, were the diagram extended toward the right.

As soon as you have learned the relative position of each letter, you may transfer the exercise to the key-board of the instrument. Toward the right is higher in tone, and toward the left, lower. Every eighth white key toward the right, from any given letter, is an octave higher; and toward the left, an octave lower. Point out each D on the key-board; also each F, E, A, G, and B. Then touch at hazard any key, and name it aloud.

The seven white keys, with the intermediate five black keys, represent the TWELVE FUNDAMENTAL TONES.

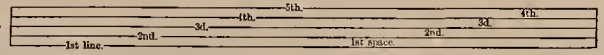
These twelve simple tones are the pillars, which, with the frame-work of their lower and higher octaves, support the mighty temple of music, with its winding aisles of melody and labyrinths of interwoven harmony, which resound from arch to arch with ever varying progression. From this apparent simplicity have been wrought the classical fugues of BACH and HANDEL, the noble symphonies of BEETHOVEN and MENDELSSOHN, the solemn masses of MOZART and HAYDN, the delicious operas of BELLINI, AUBER, MEYERBEER, ROSSINI, and GOUNOD, besides the host of works for the Piano-forte, Organ, and other musical instruments. All the beautiful melodies and intricate chords contained therein have emanated from the tones given within the compass of one octave upon the key-board of the instrument before you.

WRITTEN MUSIC.

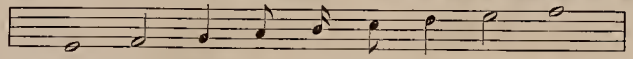
Your next study will be to learn the elementary characters, which will enable you to read music, an accomplishment which is not so difficult as many suppose.

The height or depth of tones is called their *pitch*. The *pitch* of the musical alphabet (A, B, C, D, E, F, G,) is represented to the eye by the use of five horizontal lines, called the Staff.

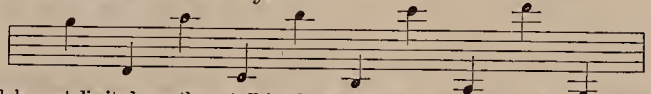
STAFF.



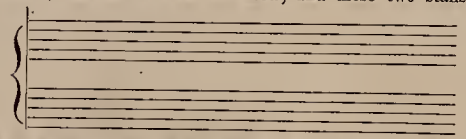
Upon the lines and spaces of the staff characters called *notes* are printed. The lines and spaces are called *degrees*, and are always reckoned upwards. The degrees of the staff are named by the first seven letters of the alphabet. Notes of different lengths are made in various forms.



As the number of degrees on the staff is limited to nine, additional short lines are used above and below, which, with the spaces above and below, afford a greater range of compass. These added lines are called *Leger* lines.



As the degrees on the staff would be yet limited, another staff is also used; and these two staffs are connected by a character called a *Brace*.



From the upper staff, called the TREBLE Staff, the right hand plays, and from the lower, called the BASS Staff, the left hand plays. [In music arranged for the large pipe organ, a third lower staff is used, from which the pedal bass is played.]

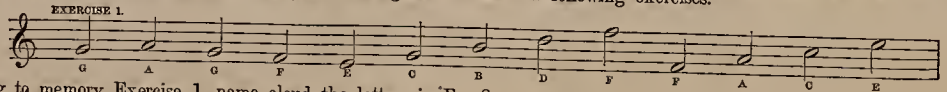
In order to fix the letters definitely upon the staff, so that each degree shall always be called by the same letter, characters called *Clefs* are used, of which in organ music there are but two:—

THE TREBLE OR G CLEF, which indicates that the letter G is fixed upon the 2d line, and THE BASS OR F CLEF, which indicates that the letter F is fixed upon the 4th line.

With the letters once fixed upon the staves by means of the clefs, their position is never changed.

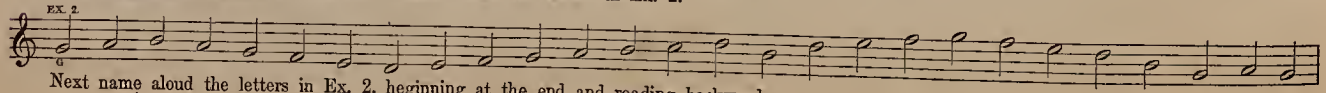
You must now commit to memory the name of each degree upon the staff, first with the G clef. As you proceed upward from G, the letters are read forward in the alphabet. In a direction below G, they proceed backwards. First learn the names of the lines, and then the spaces. Your progress in the art of reading music will depend entirely upon your thoroughness in the few following exercises.

EXERCISE 1.



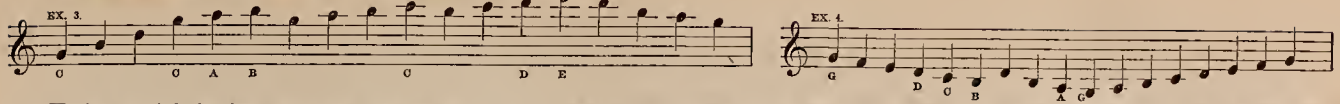
After committing to memory Exercise 1, name aloud the letters in Ex. 2.

EX. 2.



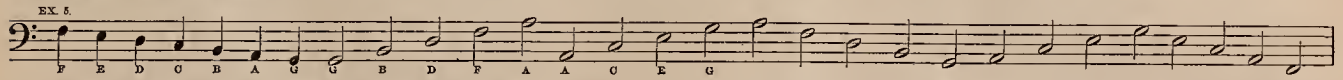
Next name aloud the letters in Ex. 2, beginning at the end and reading backwards.

The additional degrees should next be committed to memory.

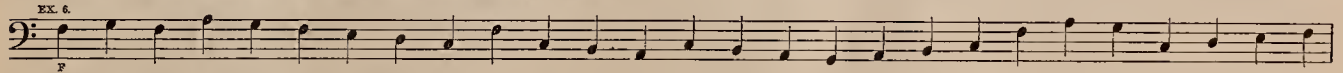


Having studied the four preceding exercises until they are thoroughly committed, you may now turn to any piece in the book, and name aloud the successive letters from the Treble staff. Should you be asked why G occurs upon the second line, your answer would be, that it is fixed there by means of the G clef; and if why B occurs on the third line, your answer would be, that G being upon the second line, two degrees above would be called B, and so of any other letter.

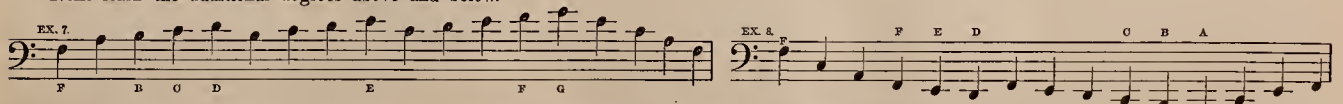
You must next learn the names of the degrees with the Bass or F clef as thoroughly as those with the G clef, and your reward for patient labor will soon be clearly exhibited.



Name aloud the names of the degrees in the following exercise.



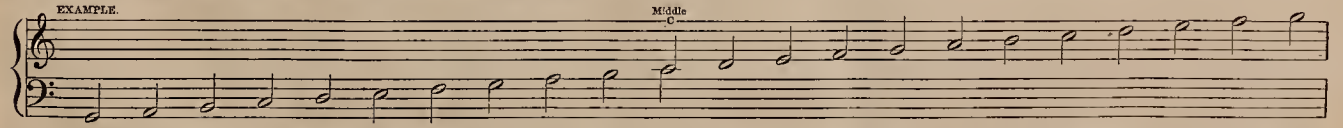
Next learn the additional degrees above and below.



You are advised to proceed no farther until these eight exercises are perfectly committed to memory.

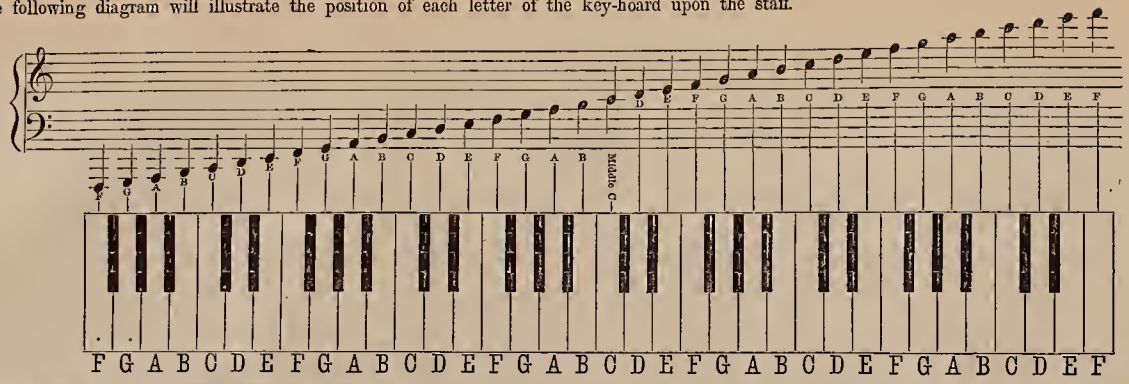
Turn to any piece in the book, and name aloud the letters of the Bass clef.

For convenience in reading the notes from both staves, when playing the instrument, they are a little separated; but their close connection will be seen, when you observe that the letters progress in their successive order from the Bass clef upwards to the Treble, if the staves are brought near each other, so as to admit of simply one additional line between them.



The C which occurs upon the added line between the staves in the above example is called Middle C, and is an important guide in finding the proper pitch of the letters, both upon the staff and upon the key-board of the instrument. If the lowest letter of the organ is F, Middle C will be the third C from the left. The pitch of the first C at the left corresponds to an open organ pipe eight feet in length, and is called 8 ft. C. If the organ commences with C as the lowest note, (8 ft. c,) Middle C will be the second C above the lowest C. Should the organ contain a stop marked "Bourdon," the lowest C with that stop drawn would give an octave lower, which corresponds to the 16 ft. tone.

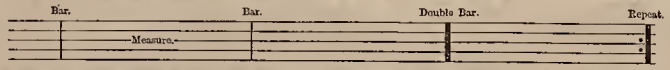
The following diagram will illustrate the position of each letter of the key-board upon the staff.



The C scale key-board begins upon the lowest C.

If you have perfectly learned the name of each degree upon the staff with both clefs, and can tell at a glance the name of each white key upon the key-board, you may proceed to put in practice the following exercises, which will teach you to adapt the letters upon the staff to the corresponding ones of the key-board.

A line across the staff is called a Bar. A heavier line is called a Double Bar. Dots before a Bar indicate "Repeat."

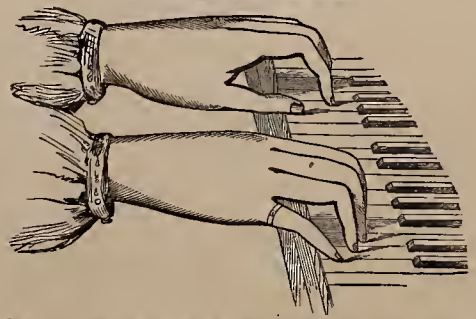


The thumb and fingers of each hand are thus numbered, the mark × indicating the thumb: Left Hand. 4 3 2 1 × Right Hand. × 1 2 3 4

POSITION.

Adjust the seat so that when the thumb and fingers are placed upon five proximate keys, with the fingers curved, the arms and wrists will form a straight line to the back of the hand.

CORRECT POSITION OF THE HANDS.



Seat yourself opposite Middle C of the key-board. Place your feet firmly upon the blow pedals, and move them their full sweep, with a motion of the ankle, without any effort of the body and head. Your judgment will indicate how fast to move them. Do not attempt to keep time with the feet, as in playing softly the pedals require to be moved slower than when you play the full power.

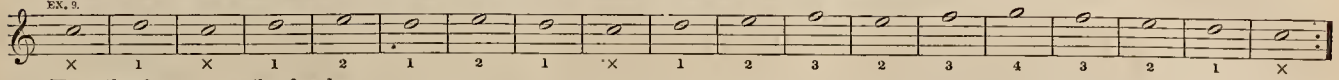
The following exercises are for the right hand alone. Place the thumb of the right hand upon the first C above Middle C of the key-board. Do not permit it to he cramped. The other fingers must be curved, especially the fourth. In playing, raise the fingers as high as possible without moving the hand. Press each succeeding key so that there will be no hreak in the tone.

Play the following exercises slowly, making each note the same length. Do not leave Exercise 9 until you get it perfectly.

EXERCISES FOR THE RIGHT HAND.

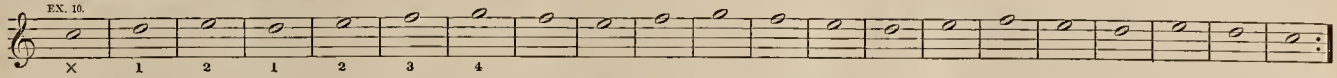
As you look at each note, endeavor to touch the proper key instantly, without the least hesitation.

EX. 9.

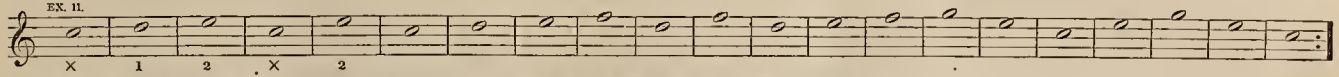


Keep the fingers over the five keys.

EX. 10.

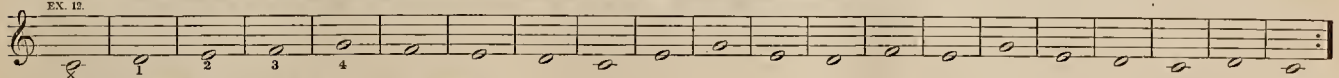


EX. 11.



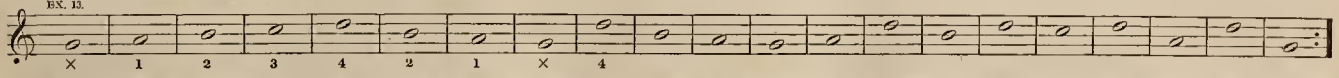
Change the position of the hand an octave lower, which will bring the thumb upon Middle C.

EX. 12.



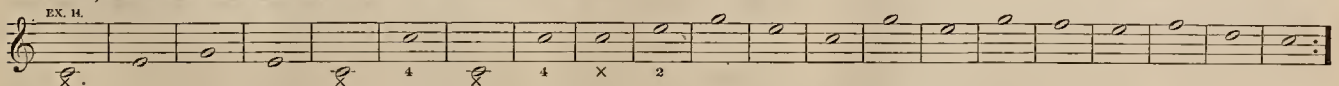
Place the thumb upon the first G above Middle C.

EX. 13.



Change the hand to Middle C again. Upon the sixth note in Exercise 14, extend the fourth finger an *octave* above the thumb; and upon the ninth note, move the whole hand an octave above.

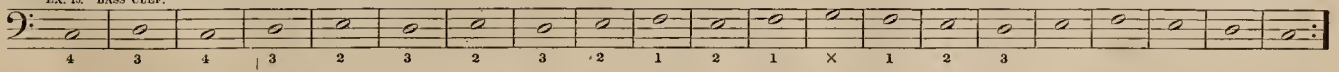
EX. 14.



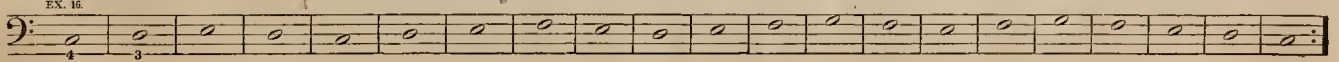
EXERCISES FOR THE LEFT HAND.

Place the left hand in the proper position, with the fourth finger upon the C one octave below Middle C. This hand, being the weakest with most people, may be more difficult for you to control. In every person's hand the third finger is the least governable, which you doubtless found to he the case with your own hand in the preceding exercises.

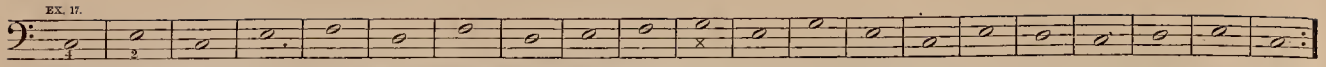
EX. 15. BASS CLEF.



EX. 16.

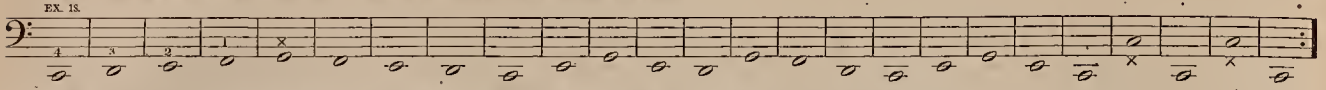


EX. 17.



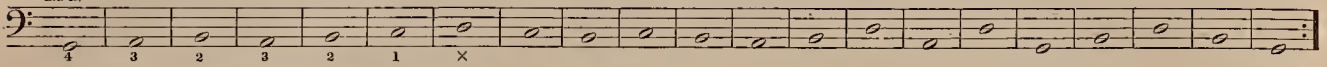
Place the hand one octave lower. Name the letters aloud before playing.

EX. 18.



Change the hand to the fifth note above, placing the fourth finger upon G. Name the letters aloud.

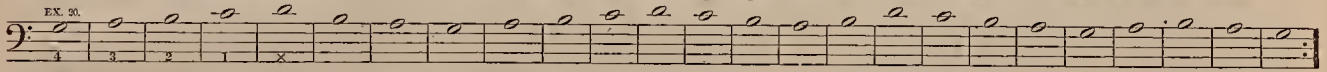
EX. 19.



Do not leave any exercise until you know you have played it thoroughly.

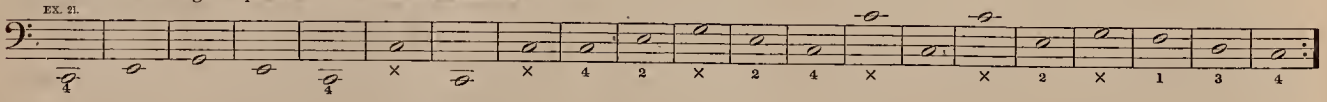
Change the position of the hand to the octave higher, placing the fourth finger upon the first G below Middle C. Name the letters aloud.

EX. 20.



Observe the change of position in the ninth measure of Ex. 21.

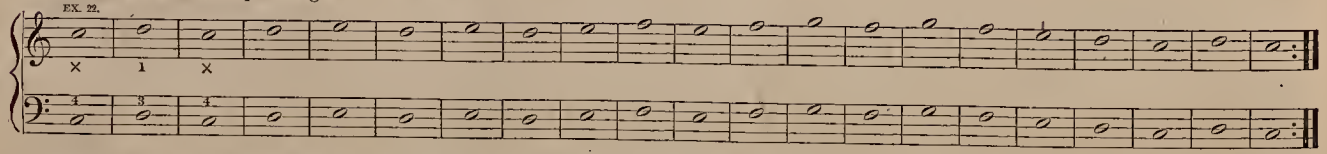
EX. 21.



EXERCISES FOR BOTH HANDS.

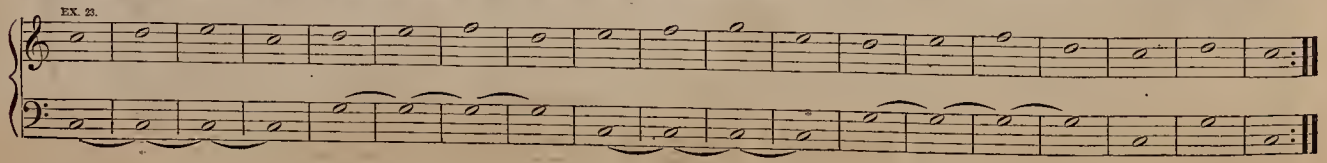
Play the notes of an equal length.

EX. 22.



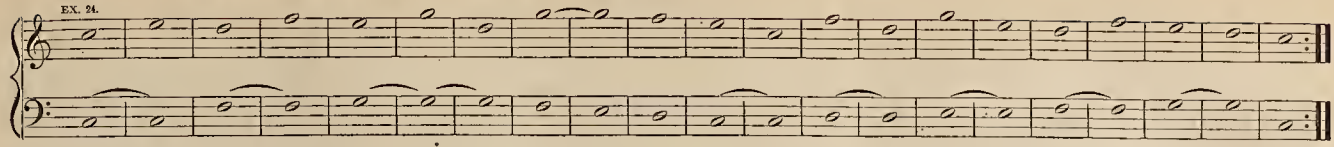
Play the notes of an equal length in the right hand. When notes on the same degree are to be held down and thus connected, characters called *Ties* are used, as with the first four notes of the left hand, in Ex. 23. The four notes will be held while the right hand is playing four different ones. The same characters used with notes upon different degrees are called *Slurs*.

EX. 23.

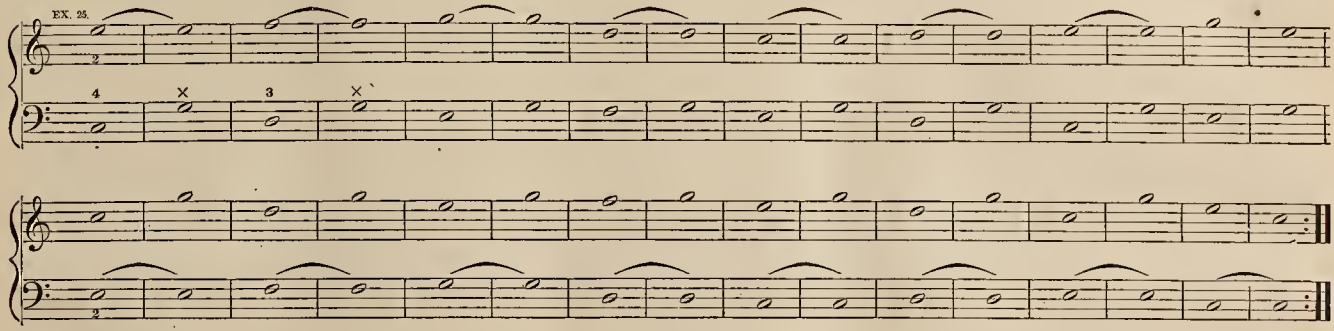


Do not leave a single exercise until you have mastered every difficulty.

EX. 24.



EX. 25.

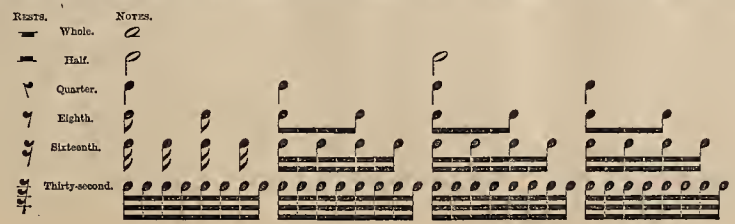


TIME.

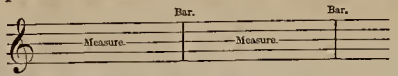
Thus far you have not given the notes an accurate length, but have played them in each measure as nearly of a uniform length as would be possible for a beginner, without counting the time.

Notes are made in different forms, in order to represent different lengths of time, and they always have the same relative time that their names indicate, viz:

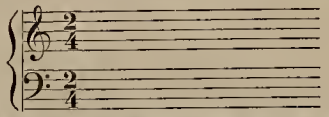
If you count *four* during the length of a whole note, then *two* must be counted to a half note, *one* to a quarter note, &c. If you count *eight* to a whole note, then *four* must be counted to a half note, *two* to a quarter note, &c. Rests indicate silence, and have the same corresponding length as the notes for which they are named. The following illustration exhibits the proportional value of the Notes. Observe also the forms of the Rests.



Every musical composition is divided into equal portions of time called *Measures*, which are separated from each other by *Bars*.



Each measure is again divided into equal portions of time called *Beats*, which are designated by counting. The number of beats in each measure is generally indicated by figures in the form of fractions, placed in the staff at the beginning of a piece of music. When figures are not inserted, characters which represent figures are placed there.

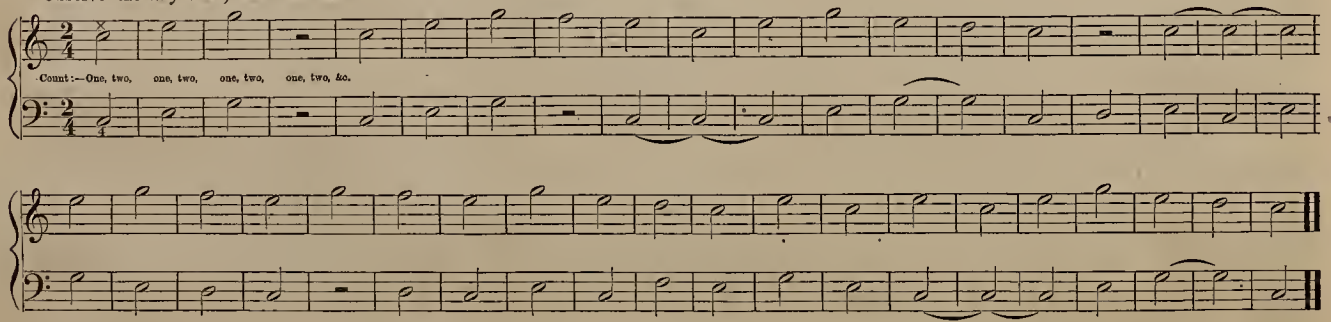


The upper figure, or numerator, designates the number of beats in each measure, and also indicates how many notes of the kind represented by the lower figure, or denominator, fill each measure. A piece marked $\frac{2}{4}$ would have the value of two Quarter Notes in each measure. There would be two beats in each measure; but a measure may contain any number of miscellaneous notes which would have the value of two quarter notes.

In $\frac{2}{4}$ or *Double Time*, the first beat is *accented*. It is impossible upon the organ to make one note louder than another by simply pressing the key; but in counting, you may accent with the voice a little, which will make your playing more decided. You should always count when you play; mentally, when you play for others to listen, but always aloud when practising. You must count as steadily as the clock ticks. You will need to count all the pieces slowly at first. When you press the keys, be sure that you have the right ones, so as not to get into the unpleasant habit of repeating the notes. Press the keys their full depth, otherwise the notes will sound out of tune.

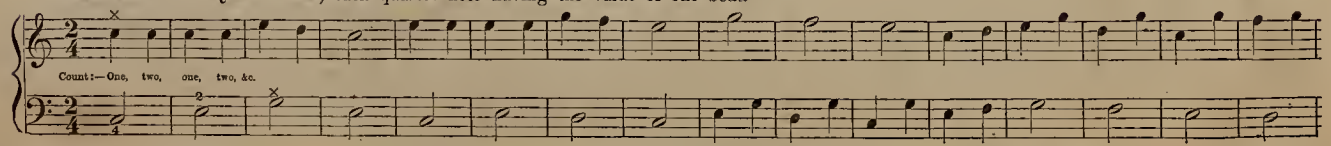
Observe the *half rests*, and also the *ties*.

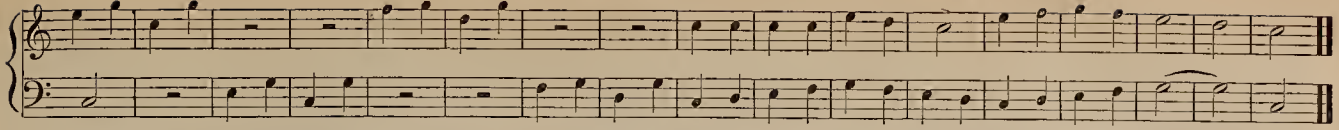
FIRST STUDY.



SECOND STUDY.

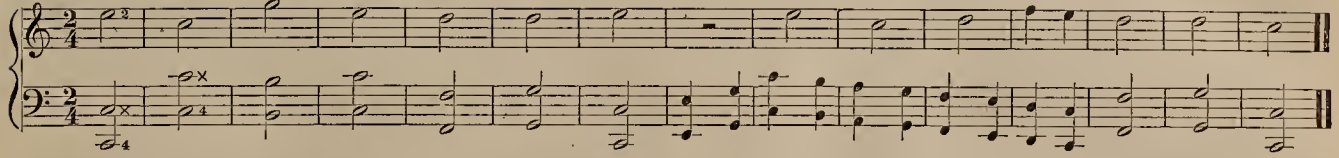
Introduction of the *Quarter Note*, each quarter note having the value of one beat.





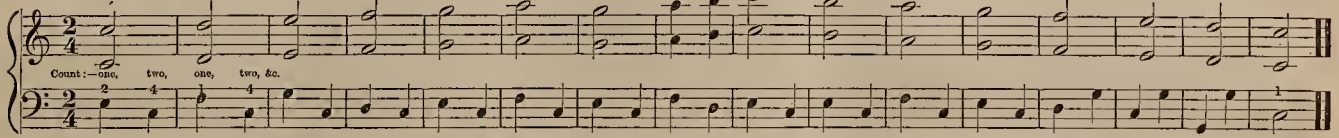
THIRD STUDY.

Name aloud the letters of the Bass clef. Play each with the thumb and fourth finger extended. Connect them as much as possible. Play very slowly, and persevere until you learn this study.



FOURTH STUDY.

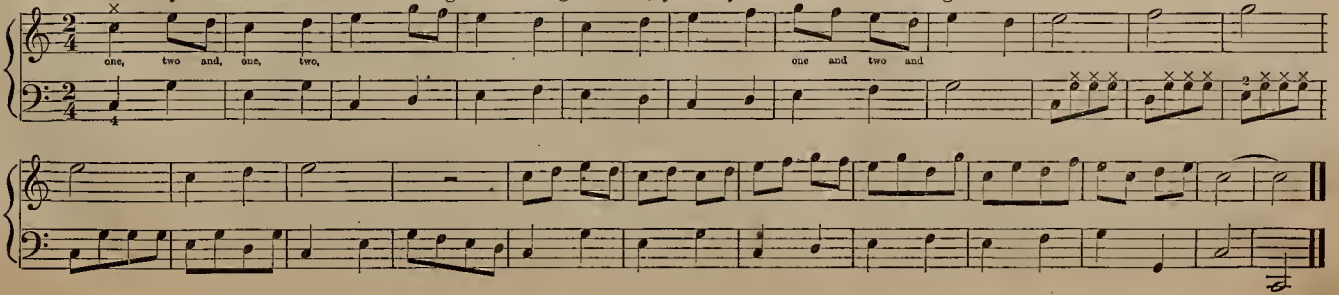
Name aloud the letters of the right hand, and play slowly.



In the next study, *Eighth* notes are introduced for the first time. Two eighth notes are to be played during one beat. In counting, you may use the word "and" between the beats, thus: One *and*, Two *and*, One *and*, Two *and*. Thus in the first measure, count "One," "Two," as steadily as the clock ticks, with the word "and" between the beats. Play the second and third notes in the right hand while the second in the left hand is being played. In the ninth measure, play the notes in the left hand distinctly. Play the piece at first, counting *four* in a measure, as though the time were indicated as $\frac{4}{8}$; then play it, counting as it is written. When you count four in a measure, you will not need to use the word "and."

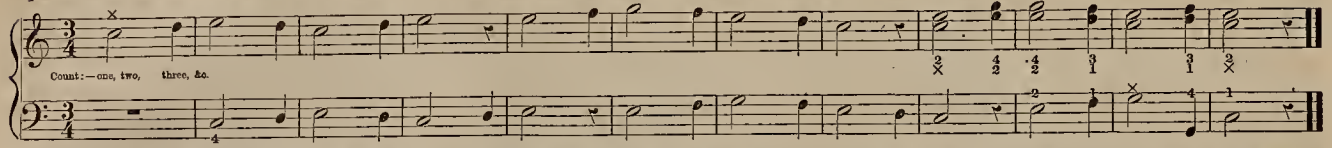
FIFTH STUDY.

As soon as you understand the relative length of the eighth notes, you may omit "and" in counting aloud.

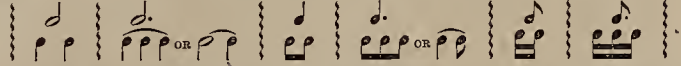


SIXTH STUDY.

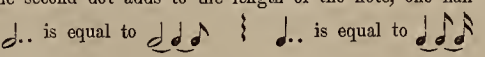
When $\frac{3}{4}$ measure is written, the first beat is accented. A Whole Rest always indicates that the whole measure is to be silent. Observe the quarter rest in the fourth and fifth measures. In the last four measures, two notes are played at once by the right hand.



A Dot placed after a note adds one half to its value. Thus, a half note is equal to two quarter notes; a dot placed after a half note makes it equal in value to three quarter notes.

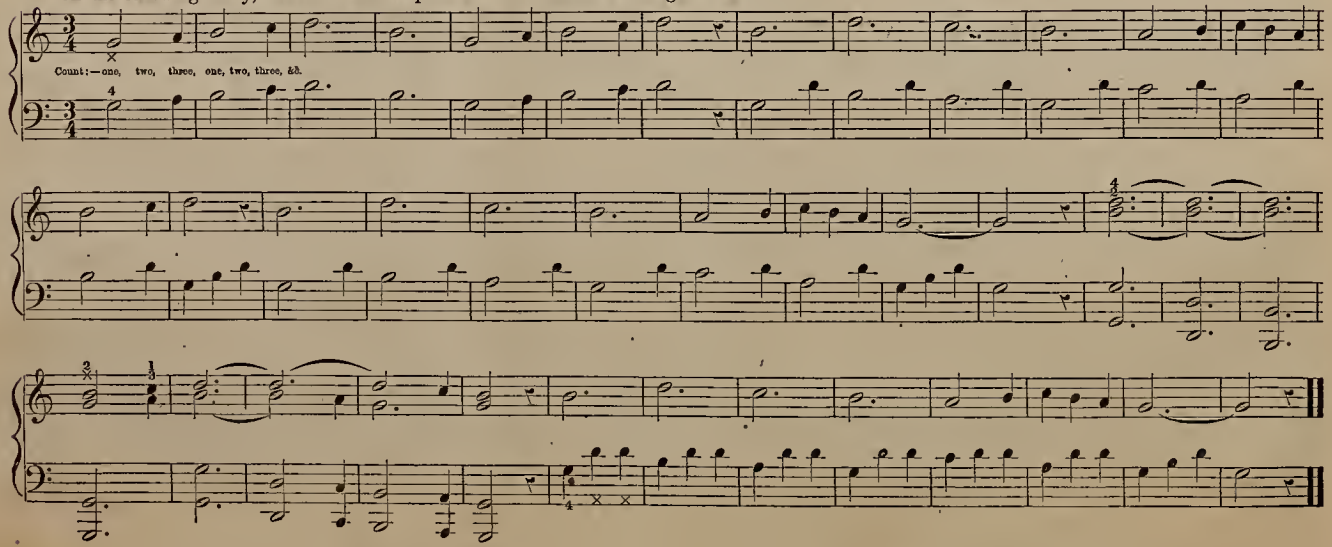


When two dots are placed after a note, the second dot adds to the length of the note, one half the value of the first.



SEVENTH STUDY.

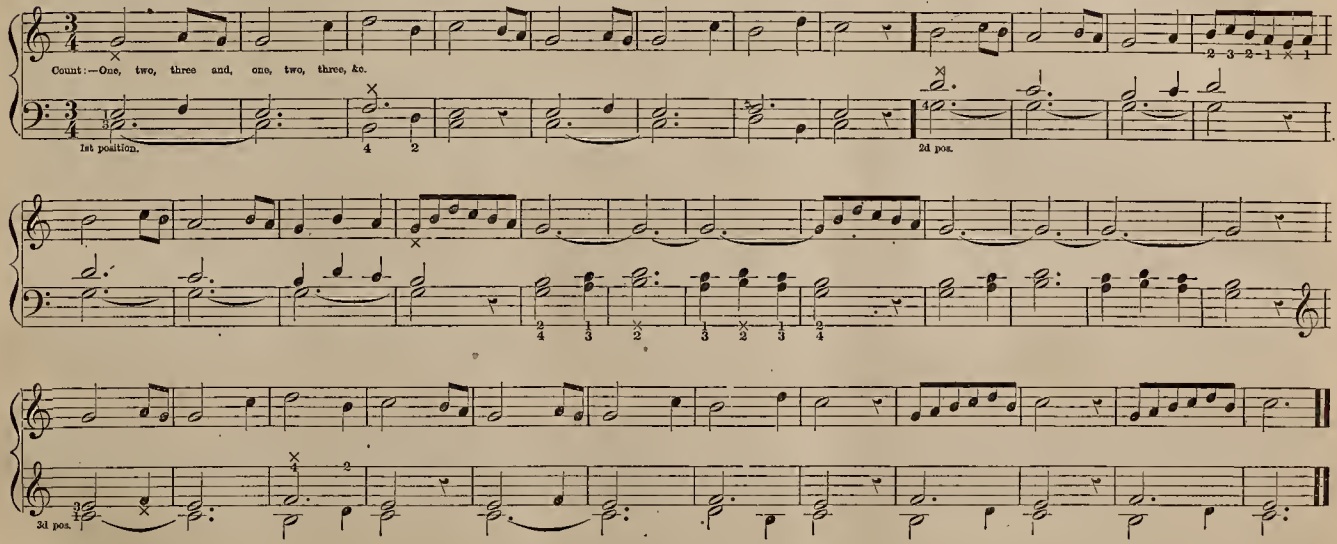
In the following study, observe that the position of the hands is changed from C to G.



In the following study, the left hand is brought into three positions. First, with the first and third fingers upon C and E, an octave below Middle C; next, with the fourth finger upon the G above; and lastly it plays from the Treble clef instead of the Bass. The right hand plays with the thumb upon G, and continues in this position throughout the piece.

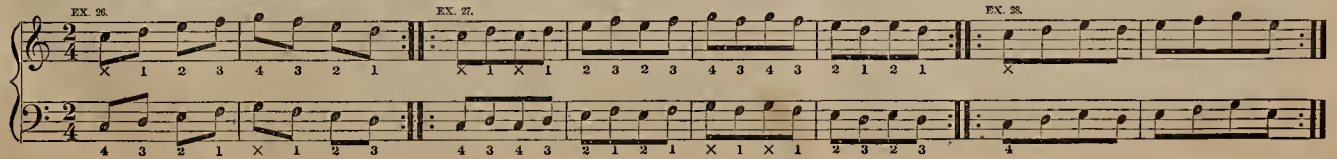
EIGHTH STUDY.

Play slowly. Study out the letters in the left hand part of the piece before attempting to play it. Observe the Ties and Rests.



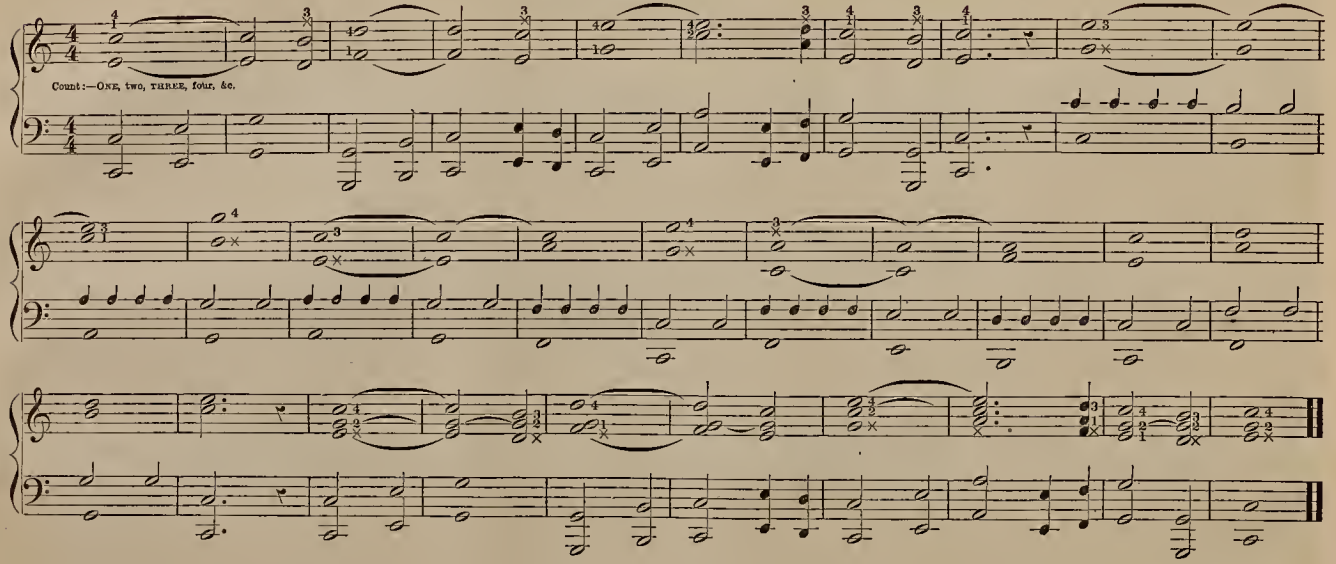
FIVE-FINGER EXERCISES.

Throughout the book you will find short exercises interspersed, called Five-finger Exercises, which, by diligent practice, *daily*, will enable you to govern your fingers better, and will also render them more flexible. They are not musical, but mechanical exercises, and are very monotonous to hear. They are so important, however, that *no faithful teacher will permit a scholar to omit one of them* in daily practice. Devote your first playing each day to them, playing each one five minutes at a time, as they occur in your progress. Advanced players never omit them in their daily practice. Keep your hands in their correct position. Do not cramp the hands or fingers. Play slowly at first.

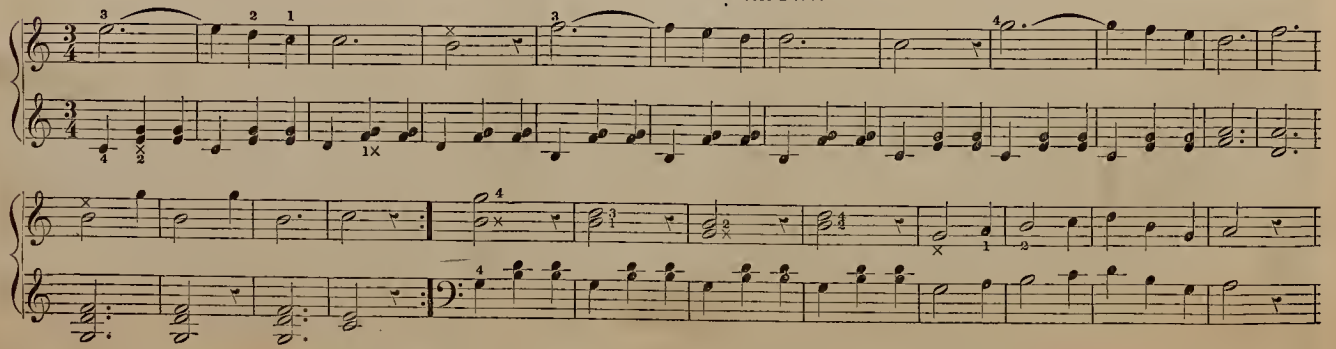


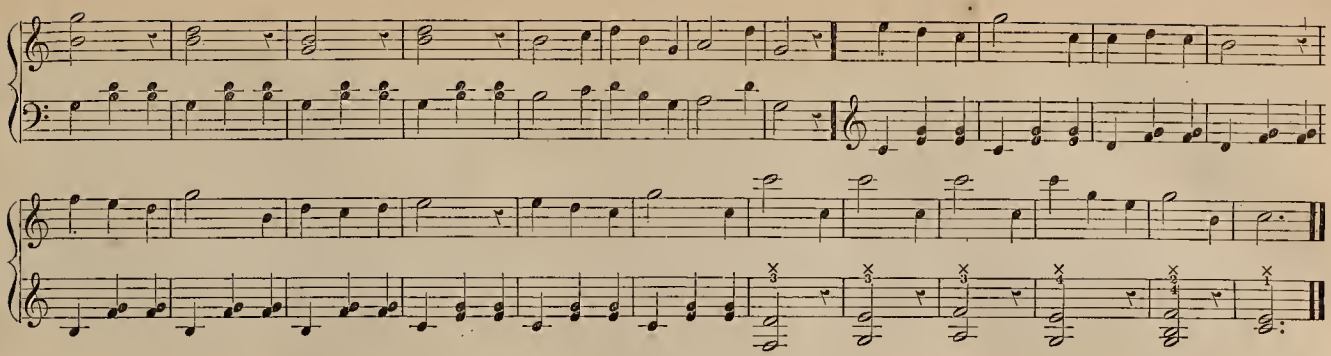
When $\frac{4}{4}$ measure is used, the first and third beats are accented. Another sign for $\frac{4}{4}$ measure is $\mathbf{C}$. You have now progressed far enough to play more than one note with each hand. Study well the following piece, in order to play it smoothly.

NINTH STUDY.



FIRST RECREATION.





THE SCALE.

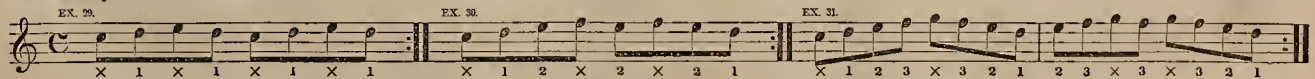
Every musical composition is based upon the tones of the Scale. As an exercise for the development of a smooth rendering of running passages, it is of great importance. All running passages are fingered according to the key in which they are played. The fingering of a Scale is never changed.

The simple Major Scale may be illustrated by looking at the key-board. Beginning with C, (middle C,) play the next seven successive tones above. These eight tones which you hear, constitute the Major Scale. The tones of the scale are numbered *One*, *Two*, *Three*, *Four*, *Five*, *Six*, *Seven*, and *Eight*. The distance between one tone and another is called an *Interval*. Between One and Two the interval is that of a *Second;* between One and Three, a *Third*, &c.

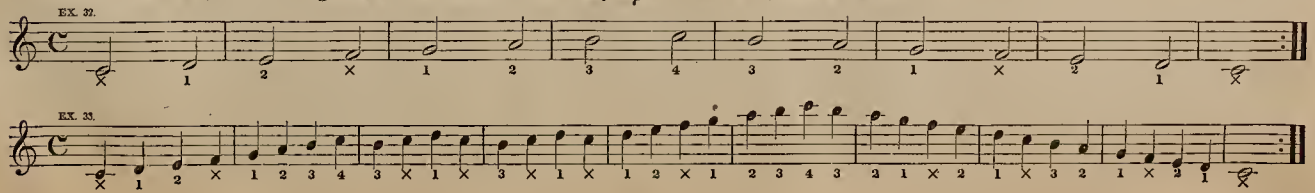
The order of the intervals is such, that between every tone of the scale, excepting *Three* and *Four*, and *Seven* and *Eight*, there are intermediate tones, represented on the key-board by the black keys. The scale takes its name from the letter upon which it begins. The Scale of C is called the NATURAL SCALE, it being the only scale in which all the white or natural keys are used. There are intermediate tones between all the letters excepting E and F (three and four,) and B and C (seven and eight.) If you commence the scale upon any other letter than C, the order of the intervals, using the white keys alone, will not be correct; and certain black keys must then be used instead.

One of the chief obstacles in playing the scales smoothly, is the passage of the thumb under the fingers, and the fingers over the thumb. The thumb must be flexible, and not cramped.

The following preparatory exercises for the right hand should be practised according to the fingering which is marked, until you can play them with facility.

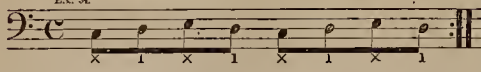


In the Scale of C, with the right hand, the thumb is used only upon C and F, (One and Four.)

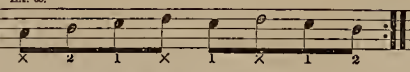


PREPARATORY EXERCISES FOR THE LEFT HAND.

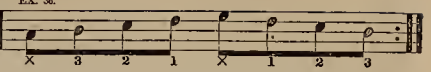
EX. 34.



EX. 35.

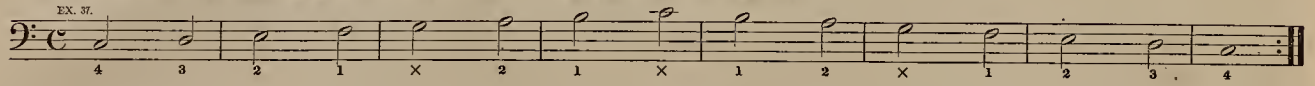


EX. 36.

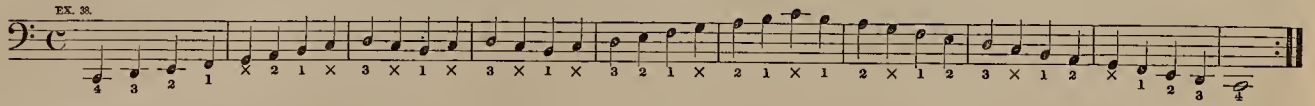


In the Left Hand, the thumb is used only upon C and G, (One and Five,) in the Scale of C.

EX. 37.

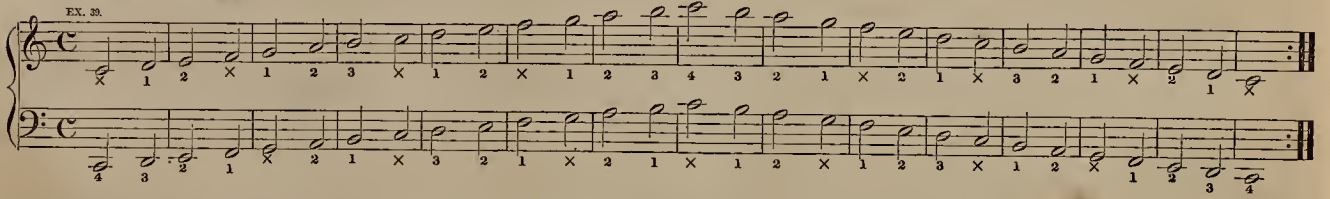


EX. 38.



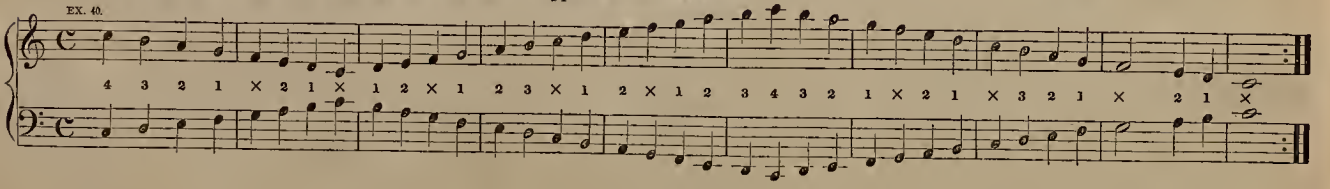
SCALE WITH BOTH HANDS.

EX. 39.

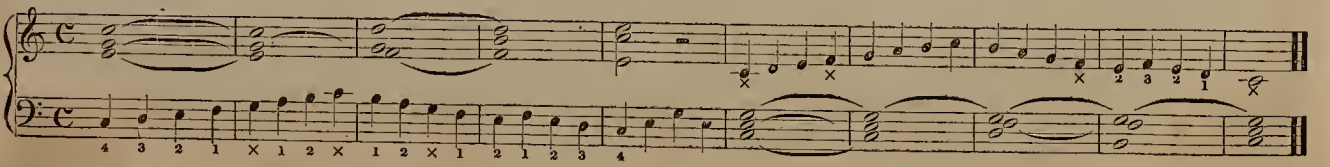


IN CONTRARY MOTION. The same fingering in Exercise 40 applies to both hands.

EX. 40.



TENTH STUDY.



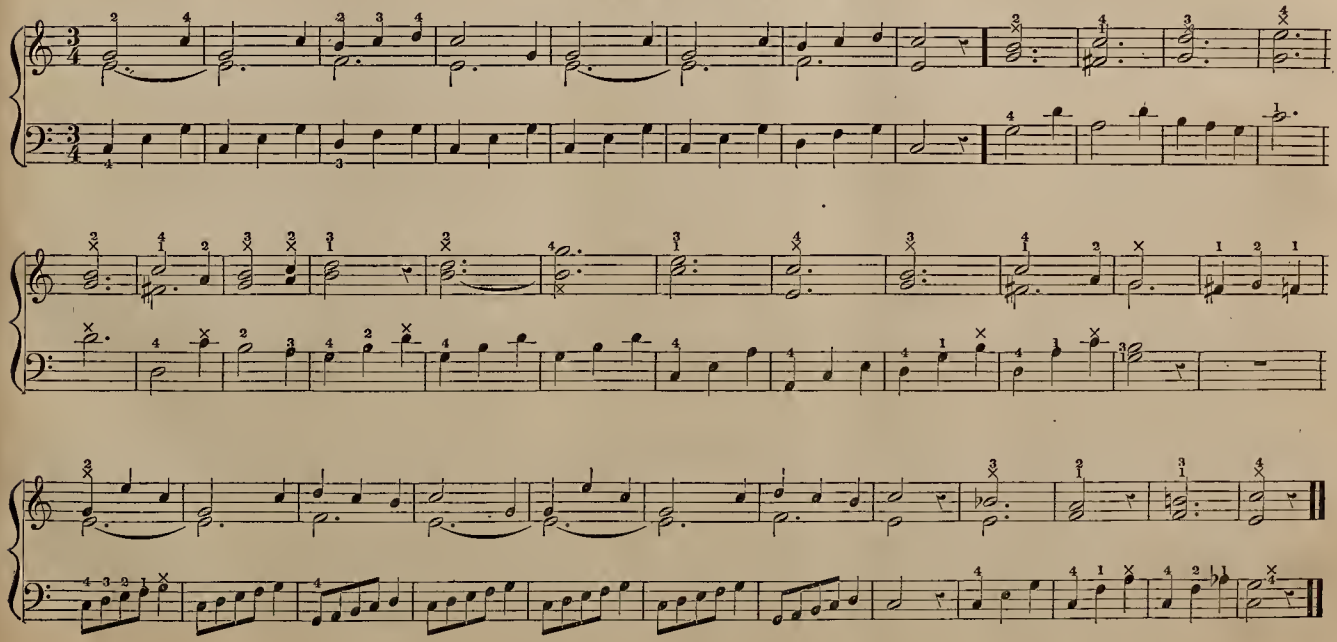
You have thus far avoided the use of the black keys, which are the intermediate tones of the Natural Scale. They are represented on the staff by characters called *Sharps* (♯) and *Flats* (♭). A black key takes its name from either the white key below or above, and therefore has two names. *Every key on the key-board, (including the black keys,) lies at the distance of a half-tone or semitone from the next higher or lower.* The semitone *above* any letter of the Natural Scale is indicated by a Sharp, and the semitone *below*, by a Flat.

Thus, the semitone above C, marked thus, indicates the black key next above C. The semitone below D, marked thus, indicates the black key below D.

You observe that this black key has two names, (C♯ and D♭.) For a similar reason, all the other black keys have two names.

If a letter, having been once sharped or flatted, occurs again in the *same measure*, it is also to be sharped or flatted unless it is contradicted. The character used to represent the natural tone is called a *Natural.* (♮) These characters (♯, ♭, ♮,) are called *Accidentals.*

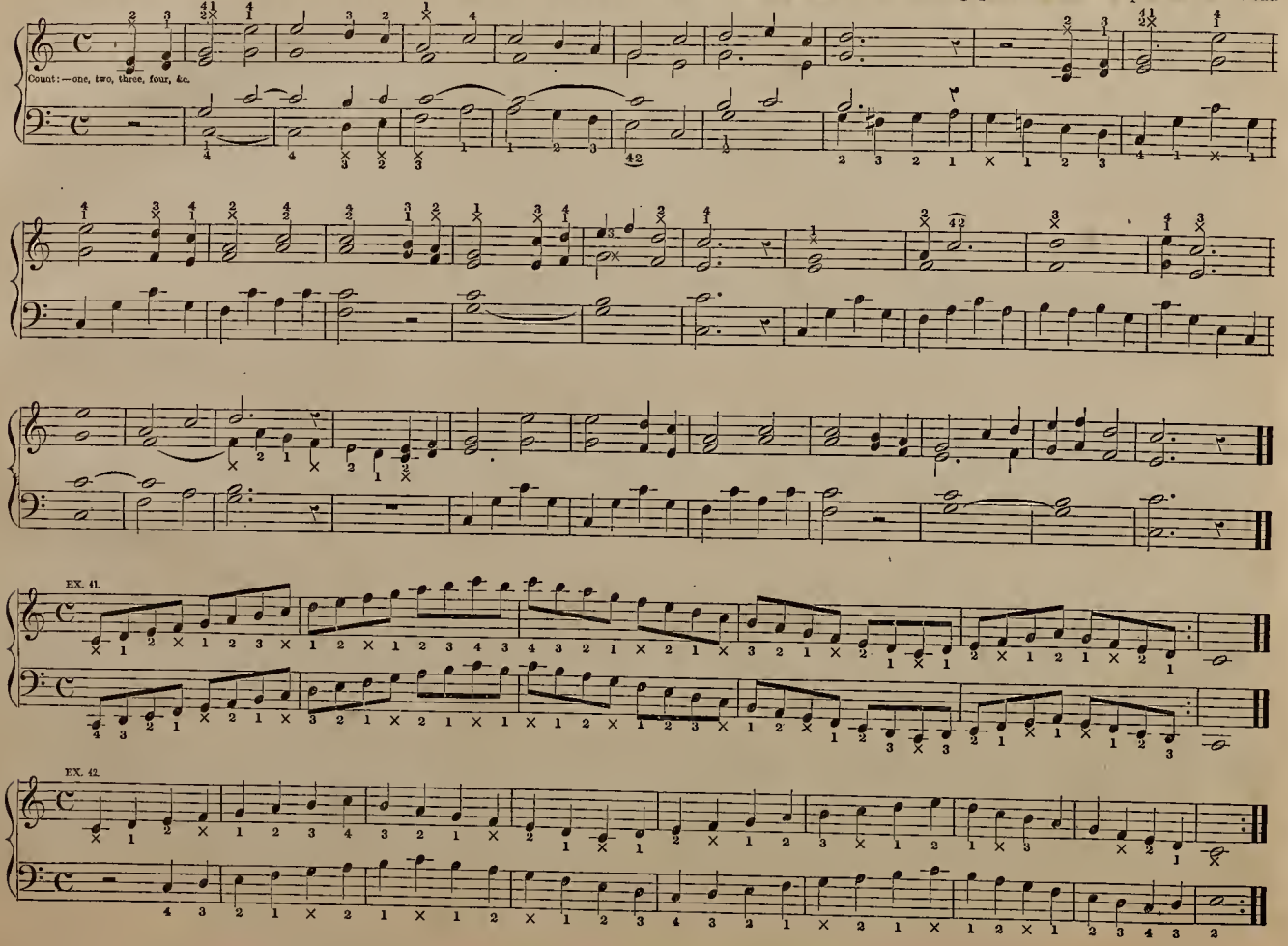
SECOND RECREATION.



It is often necessary to change the fingers while the keys are held down, in order to play smoothly.

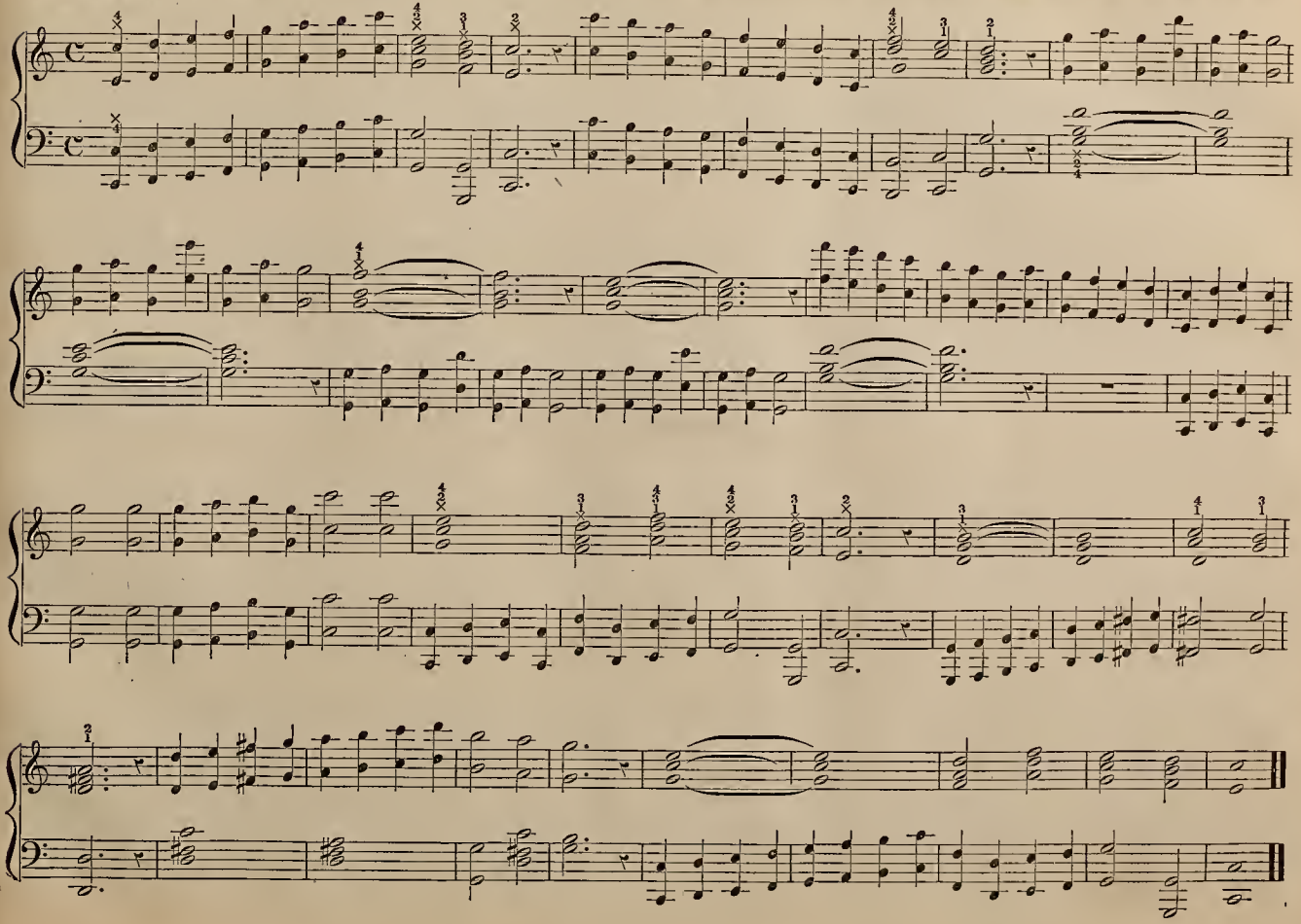
FAMILIAR MELODY.

A piece of music may begin on any division of the measure,—on the first, second, or any other beat. The following piece commences upon the third beat.



OCTAVE STUDY.

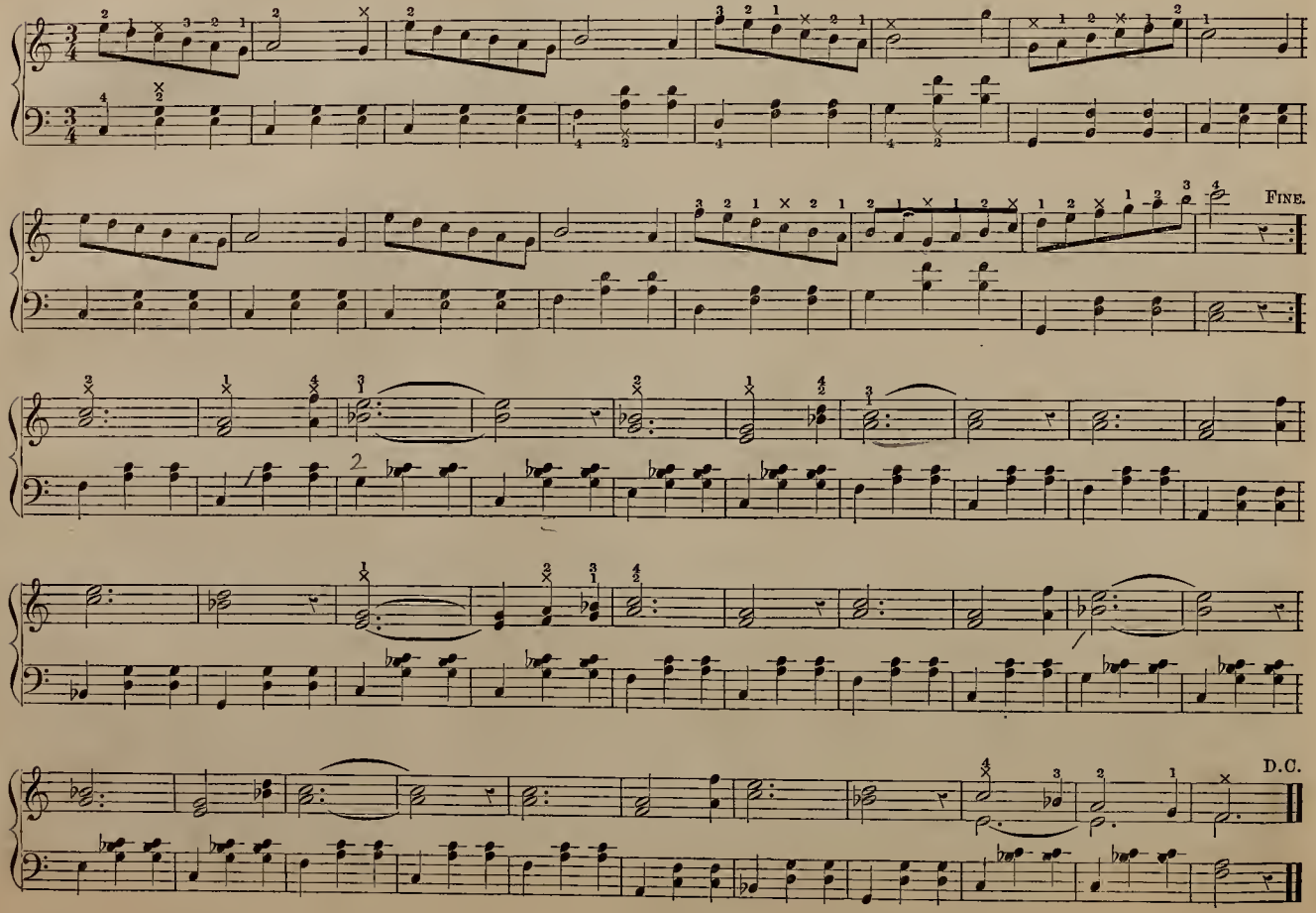
Pass to each succeeding note as smoothly as possible. Endeavor to play the upper notes of the right hand connectedly, and also the lower notes of the left hand.



D. C. at the end of a piece of music signifies to return to the beginning and end at the word "FINE."

If the last note in a measure has been affected by an Accidental, and the first note or notes of the succeeding measure are upon the same degree, it is understood that they are also affected by the accidental.

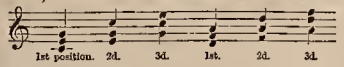
THIRD RECREATION.



MAJOR AND MINOR CHORDS.

A MELODY is a succession of single sounds: for example, anything that can be sung by one voice is a Melody, and is generally the uppermost part in playing. In light music, the tones underneath are the accompaniment. In strict classical music, each part is written in a melodistic style. HARMONY is the result of the combination of two or more different sounds at once. These combinations are called *Chords.*

A *Common Chord* consists of any note of the scale, with its third and fifth, as: or Each common chord may be taken in three positions. First, with its fundamental tone the lowest; next, with the third interval the lowest; and lastly, with the fifth the lowest.



The lowest note of a chord in its first position is called the *Tonic.*

A chord is either *major* or *minor,* according to the interval of the *third.* When the interval consists of two whole tones from One to Three, it is *major.* When it consists of a whole and half tone, it is *minor.* Thus, from C to E the distance is that of two whole tones, as you will see by looking at the key-board. From C to D is a whole tone, and from D to E is also a whole tone.

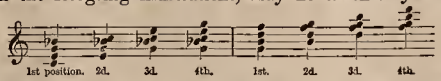
From C to E♭ the interval is a whole and half tone, thus:

From D to F the third is minor.

In the Natural Scale, without the use of accidentals, the chords of C, F, and G are major, while the chords of D, E, and A, are minor. In the simple scale, B is not the tonic of a chord, because its fifth is imperfect. It needs F♯ to make the fifth perfect, but in the natural scale there are no flats or sharps. It will be an interesting exercise for you to tell the names of the chords of the simple pieces you play, resolving the doubtful chords into their first position of *one, three,* and *five.*

The *Chord of the Seventh* consists of the Common Chord with the Minor Seventh, as: or

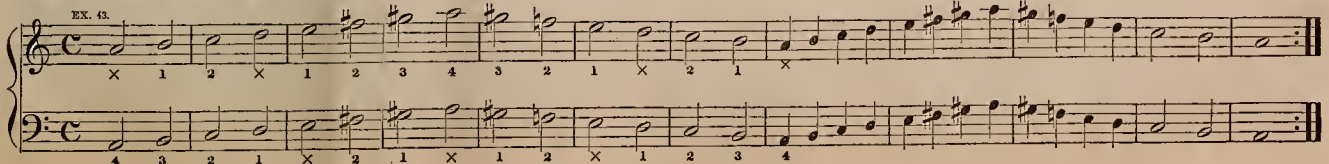
The Chord of the Seventh, as is obvious from the foregoing illustrations, may be taken in *four* different positions.



The Science of Harmony occupies a work by itself; and it will be impossible to pursue the subject of chords with their derivations in a book devoted simply to instruction in the art of playing.

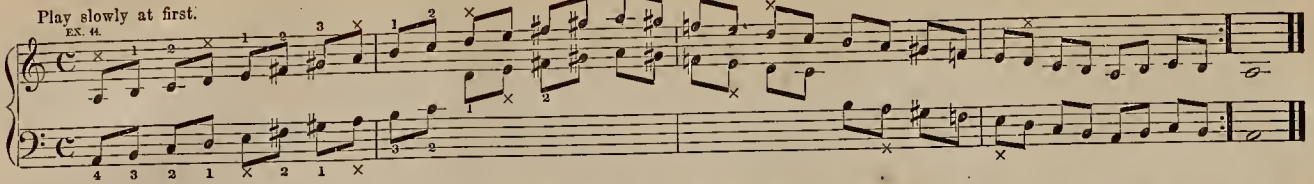
THE MINOR SCALE.

A scale is either major or minor, according to the interval of the third. The Natural Scale of C is major. The relative minor scale of every major scale is founded on its *sixth,* and is written with the same signature. The *Signature* of a piece of music is the indication at the beginning, of the key it is written in, by sharps or flats. The key of C has no flats or sharps for its signature. The sixth of the key of C is *A;* therefore the scale of A minor has no sharps or flats as a signature. You will observe that the scale is changed in descending. Play each hand separately at first.



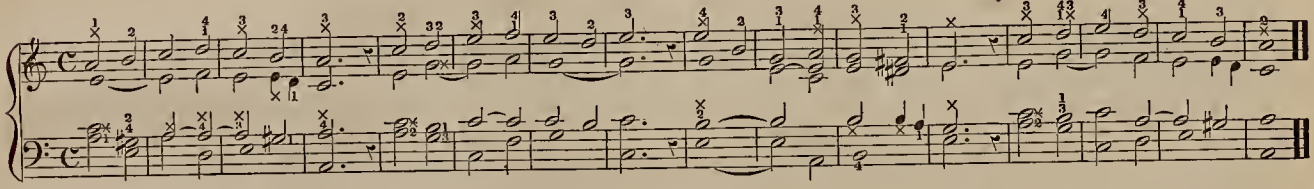
Play slowly at first.

EX. 11.

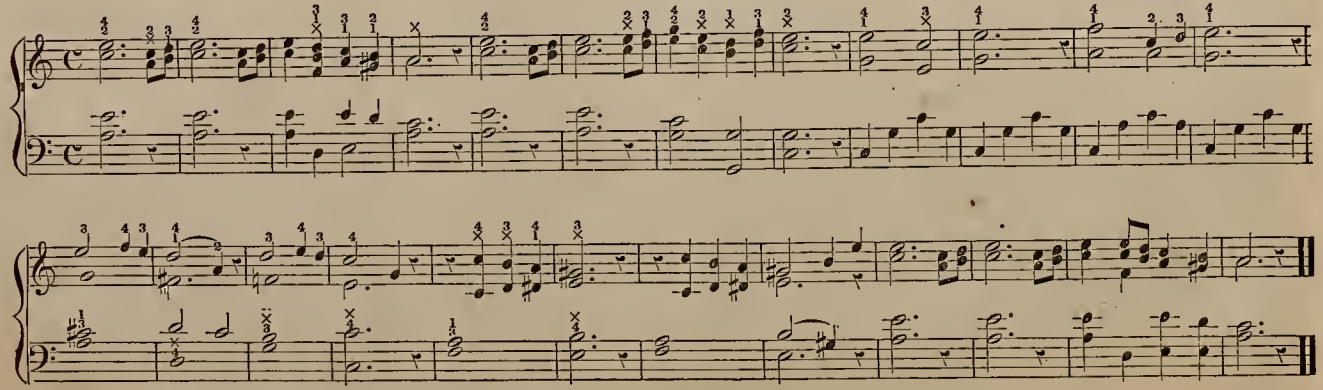


In order to bring the hand into a proper position to reach following notes, it is necessary to change the fingers upon the same keys, while they are being held down.

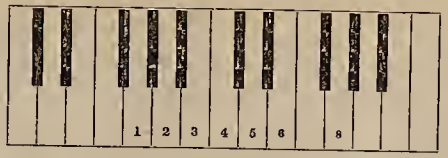
CHORAL.



THE LAMENT.



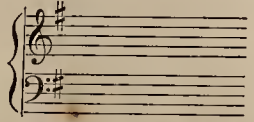
THE SCALE OF G.



The effect would be quite monotonous, if there were no other key than C. Doubtless in the preceding studies your ear has become tired with the same tones being repeated in different positions. As it was before remarked, the Scale may commence upon any other letter than C; but the order of the intervals in the Major Scale must always be the same as in the Scale of C, viz: between One and Two, Two and Three, Four and Five, Five and Six, and Six and Seven, *whole tones;* and between Three and Four, and Seven and Eight, *half tones.* If any other letter than C is used for the scale, this order of intervals must be obtained by the use of the black keys of the key-board. One of the scales in which the least number of black keys is used is that of G.

Looking at the above illustration of a section of the key-board, you will see that the order of the intervals is correct, beginning with *One* upon the letter G, until arriving at the interval between *Six* and *Seven,* (E and F,) which you find to be a half tone, when it should be a *whole tone.* You also observe that the interval between Seven and Eight (F and G,) is a whole tone, when it should be a *half tone.* In order to obviate this difficulty, you must use F♯ instead of F♮, and then all the intervals will be correct for the Scale of G.

The *Signature* of the Key of G is *one sharp,* placed on the F lines of the Treble and Bass clefs, signifying that throughout the piece so marked, F♯ is to be used instead of F♮, unless otherwise indicated.

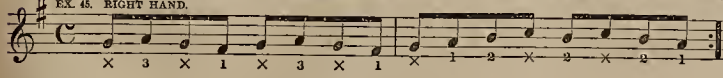


The Scale of G is fingered in the same order as the Scale of C, viz: the thumb upon One and Four in the right hand, and upon One and Five in the left hand.

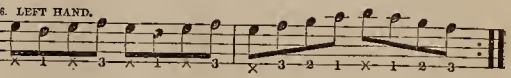
In all the scales, and in all running passages, the thumbs are never used upon the black keys. They may be thus used, however, in playing chords.

Preparatory Exercises. Remember that every F, high or low, is to be sharped.

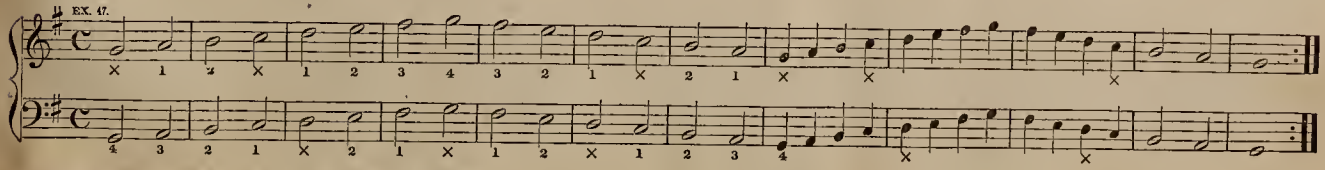
EX. 45. RIGHT HAND.



EX. 46. LEFT HAND.

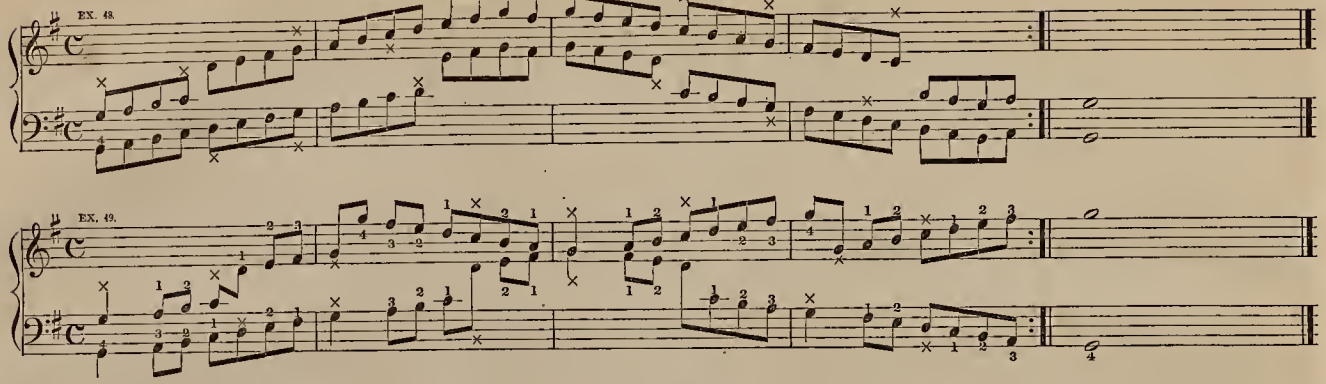


EX. 47.

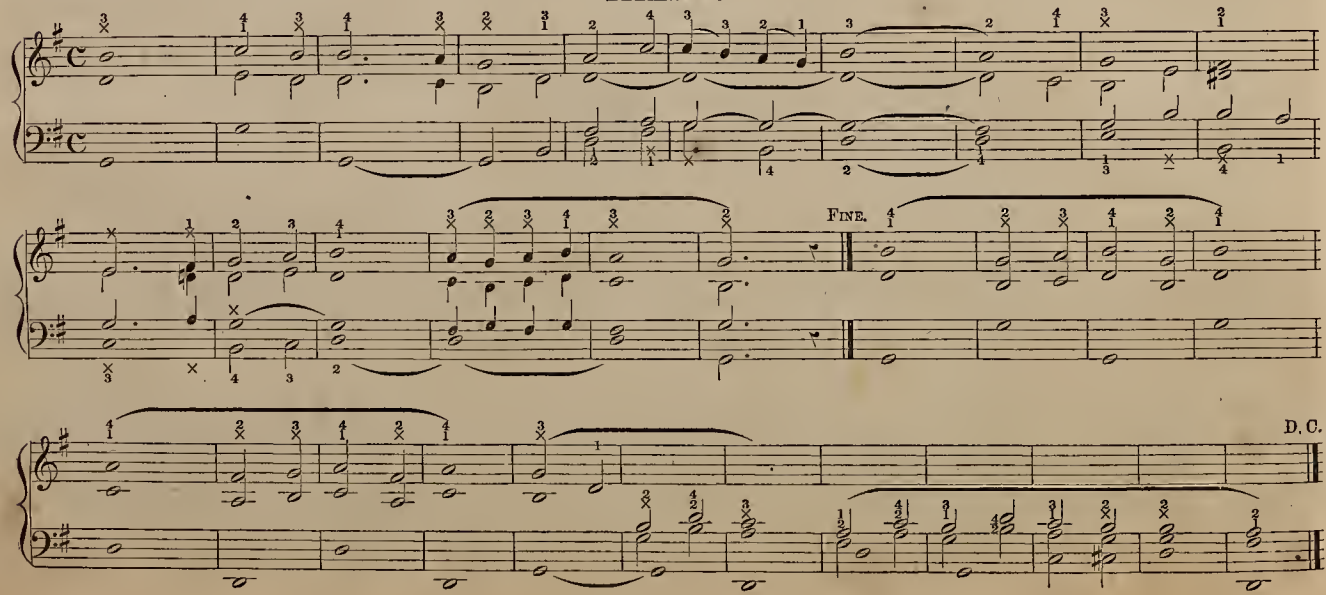


Play the Scale of G in octaves, with both hands.

Before playing any piece, let your first exercise be upon the scale of the key in which it is written.



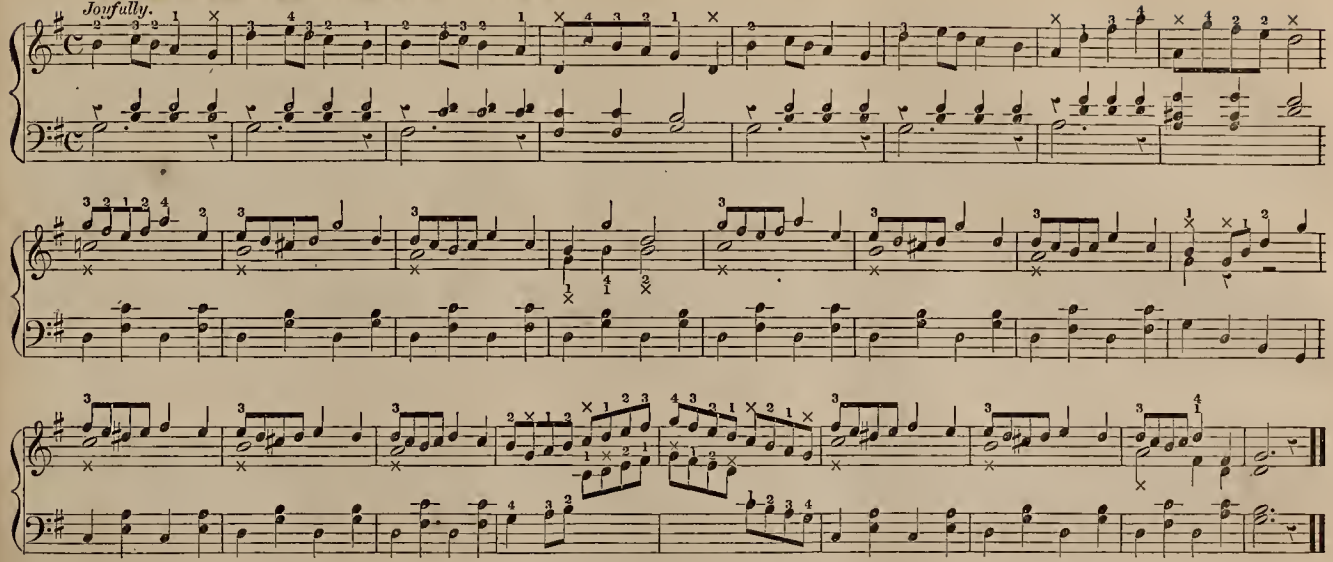
THEME.



FOURTH RECREATION.

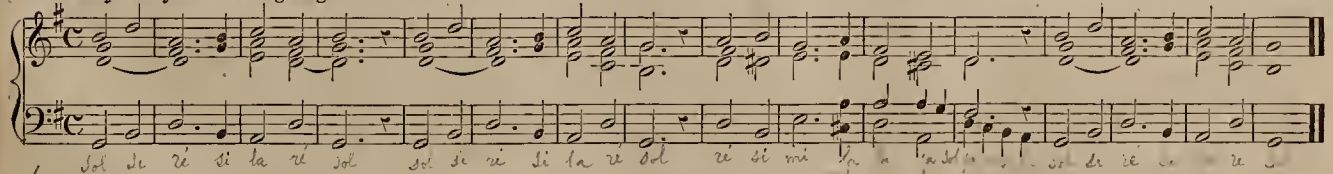
Do not connect notes which are not marked with the *tie*.

Joyfully.

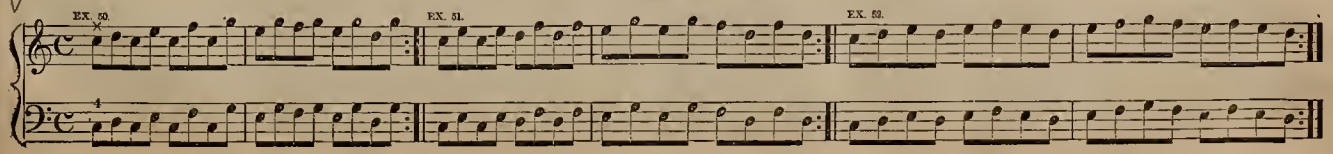


DEVOTIONAL MELODY.

Study out your own fingering.

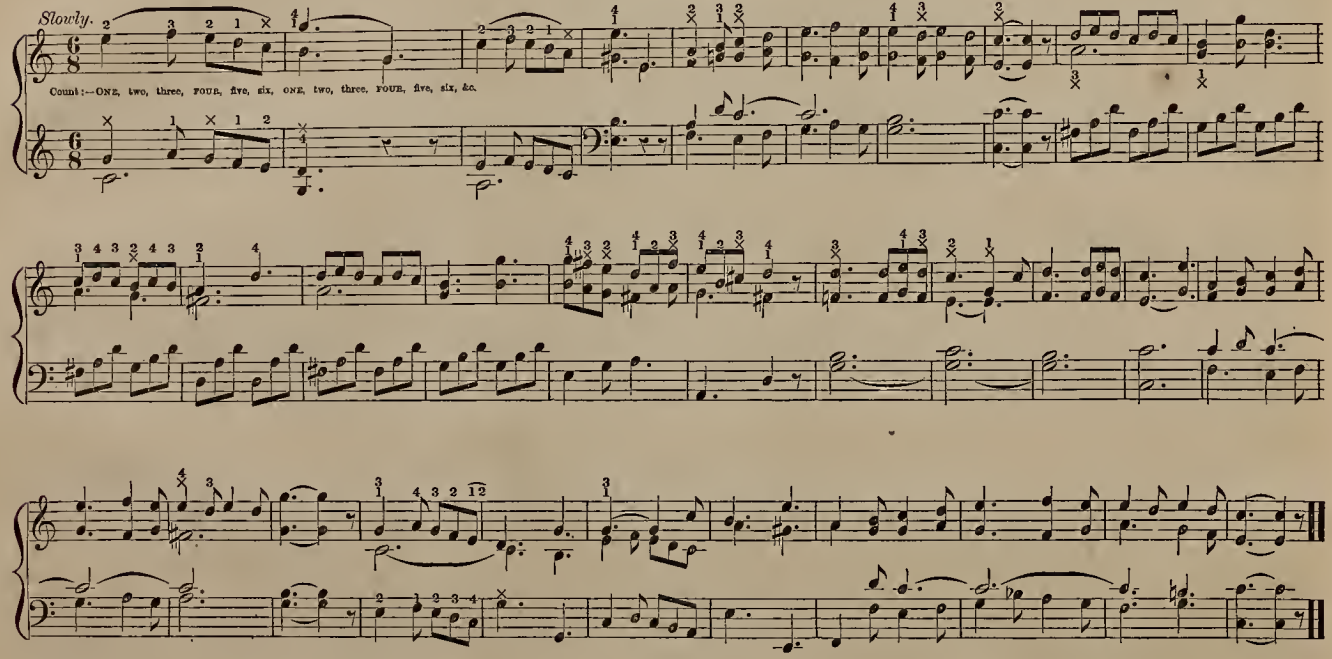


Daily Finger Exercises.



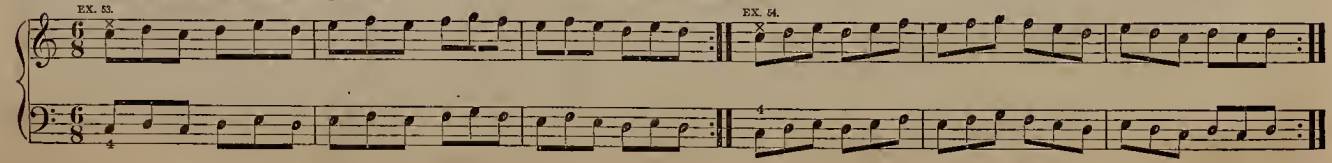
$\frac{6}{8}$ time is next introduced. Count slowly *one*, two, three, *four*, five, six, accenting the first and fourth beats. The mark ⁀ over notes upon different degrees is called a *Slur*, indicating that they are to be played connectedly. All organ music should be played connectedly, unless otherwise indicated. The same character used with notes on the same degree, is called a *Tie*, which has been before explained.

ANDANTE.



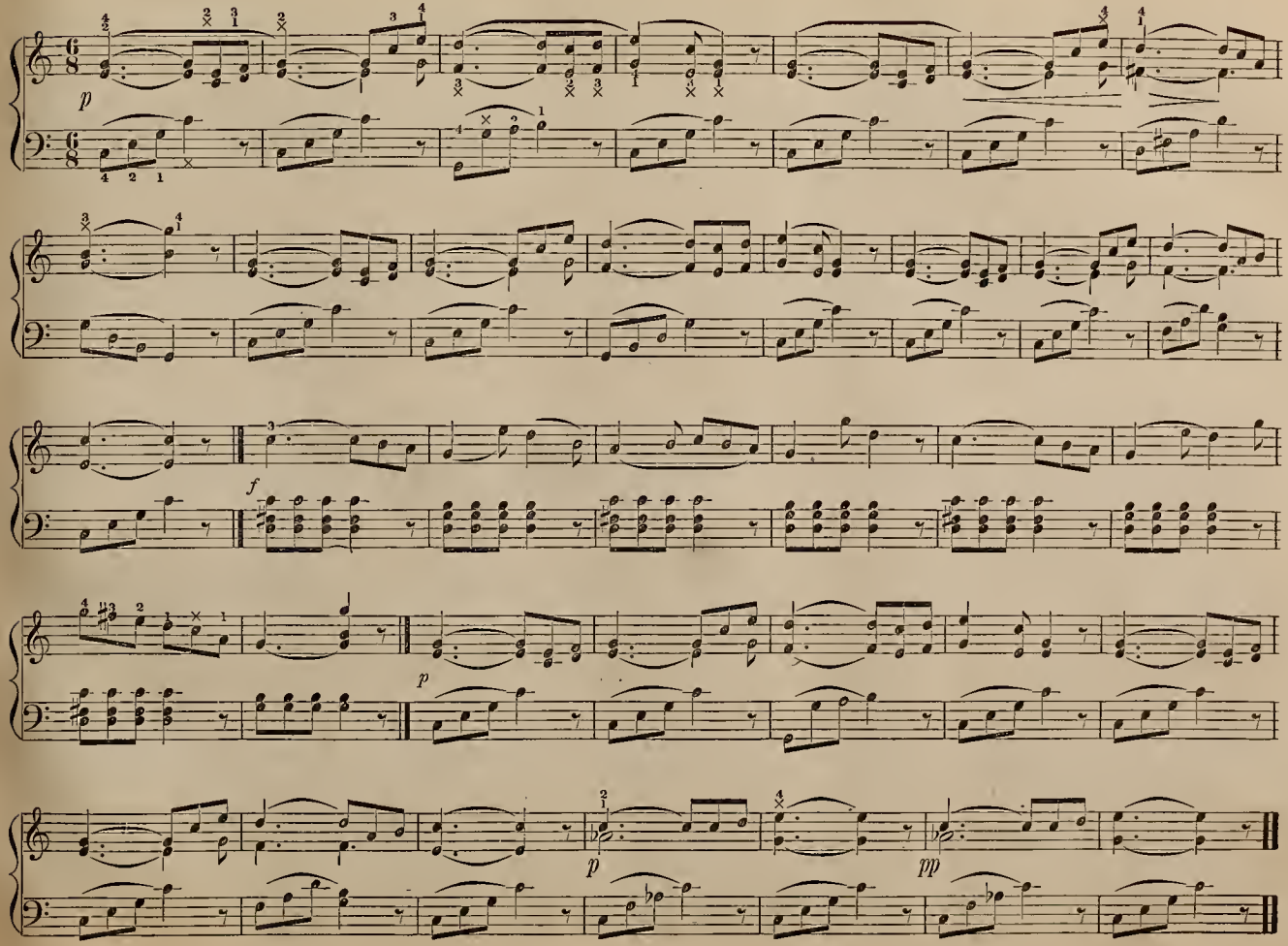
Keep the hands in their correct position.

Daily Finger Exercises.

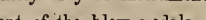


If the instrument has two banks of keys, the notes of the right hand, from the 17th to the 24th measures, may be played from the lower bank.

BARCAROLLE.



Thus far yon have played without marks of expression, being governed by your own musical taste in shading from soft to loud, and from loud to soft. This is a subject which will best display your natural genius for music at all times; for without expression a performance will always sound mechanical. The following are some of the common marks of expression:

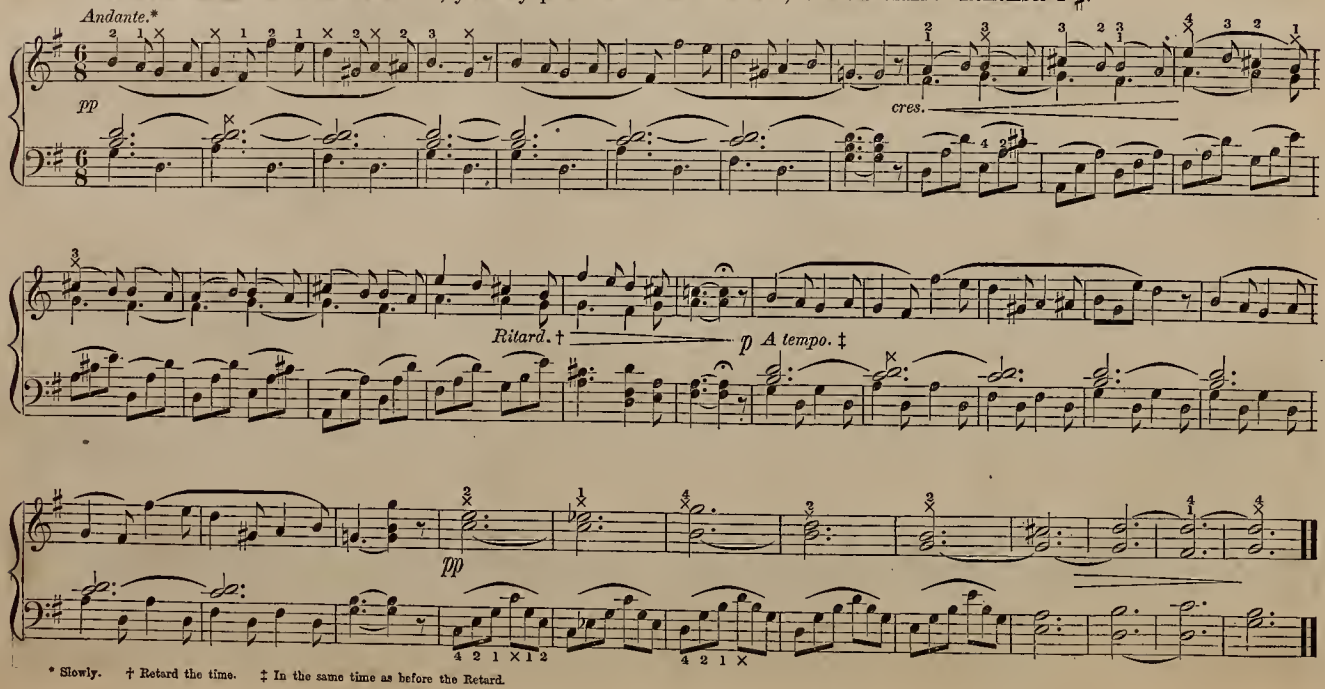
pp (pianissimo,) very soft; *p (piano,)* soft; *mp (mezzo piano,)* medium soft; *mf (mezzo forte,)* medium loud; *f (forte,)* loud; *ff (fortissimo,)* very loud; indicates a *crescendo,* (increasing the power;) indicates a *dimimuendo,* (diminishing the power;)  indicates a *swell;* *sf* > *(sforzando,)* a sudden swell.

In the marks of expression you must be guided by the musical capacity of your instrument. If it has but a single set of reeds, or one stop, all the gradations of power must be effected by the *swell,* and the management of the blow pedals, alone. If it has more than one stop, you will have more scope for expression, which must be left to your own judgment.

The character is called a *Hold.* Where it is used you may double the length of the note.

WHISPERING HOPE.

In the second measure of the left hand staff, you may press both C and D at once, with the thumb. Remember F ♯.

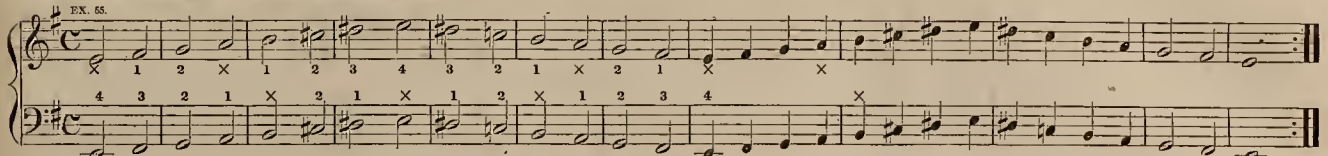


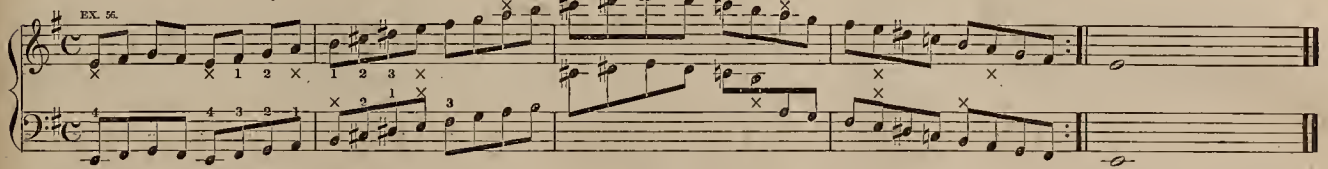
* Slowly. † Retard the time. ‡ In the same time as before the Retard.

If you desire to become a good player, you will not neglect the Minor Scales.

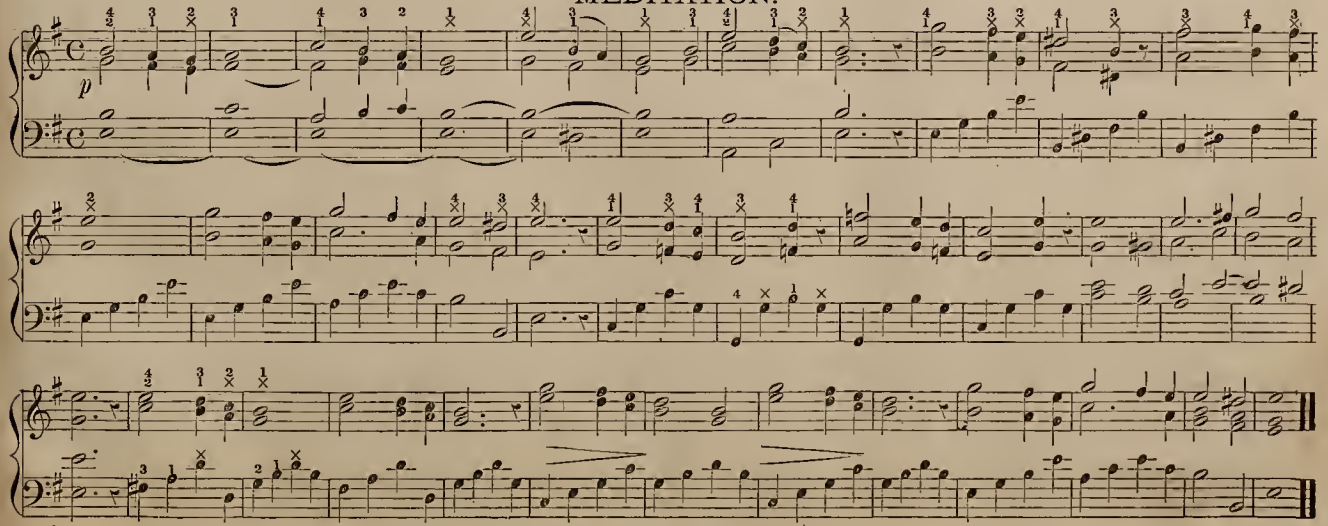
SCALE OF E MINOR.

This scale is the relative minor of the scale of G, being founded upon the sixth interval, and is written with the same signature. The order of the fingering is the same as in the preceding scale.

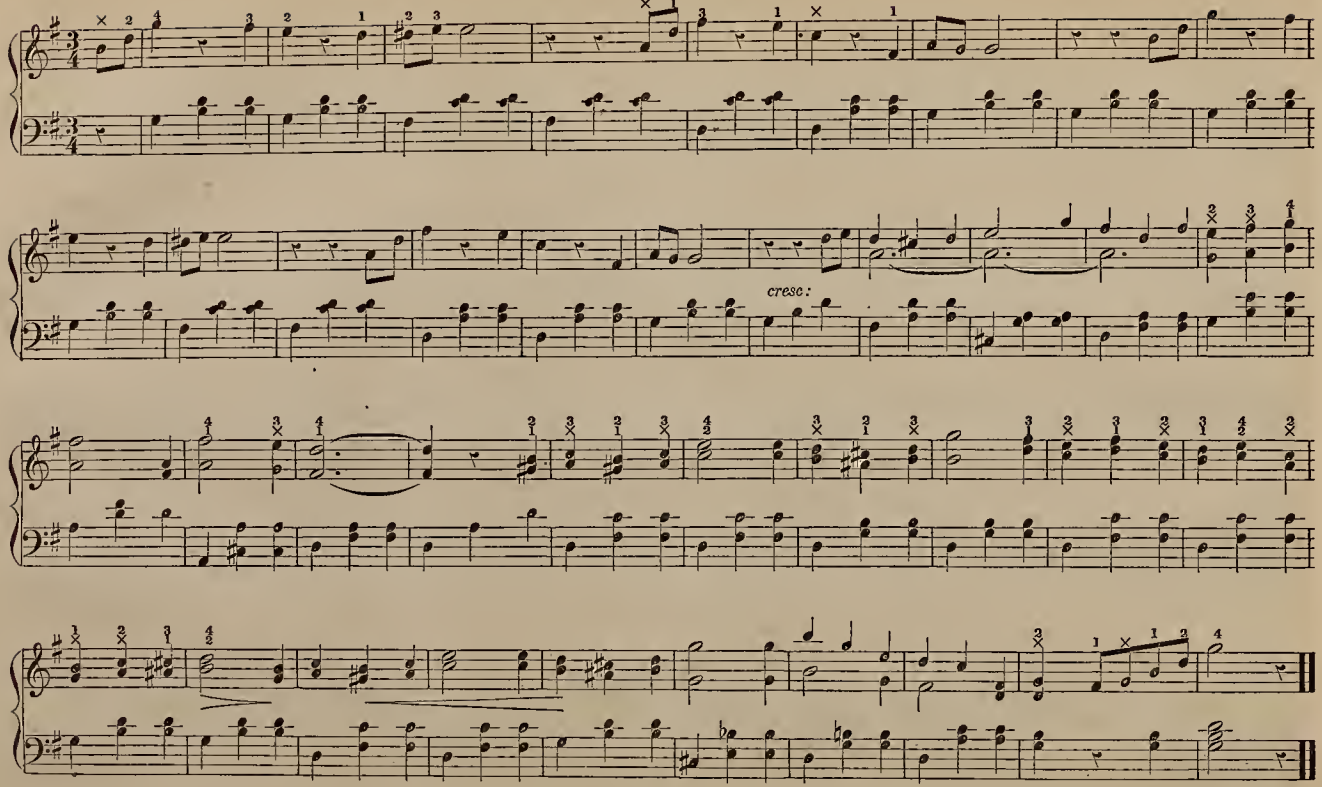




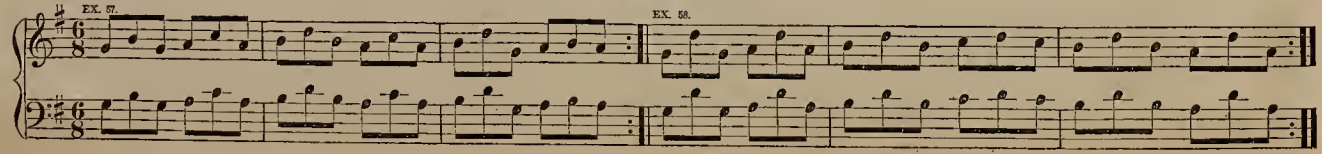
MEDITATION.



FIFTH RECREATION.



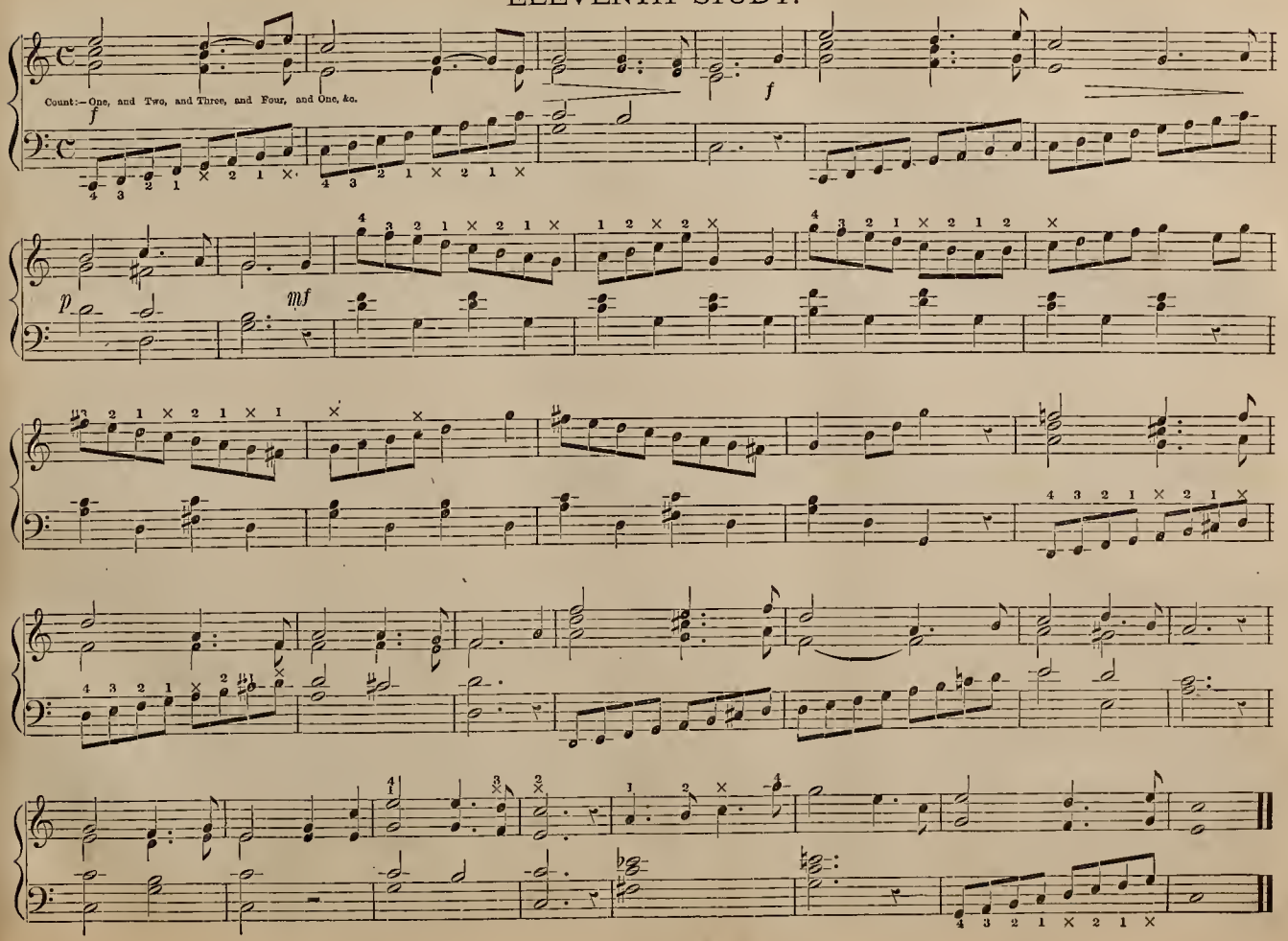
Daily Finger Exercises.



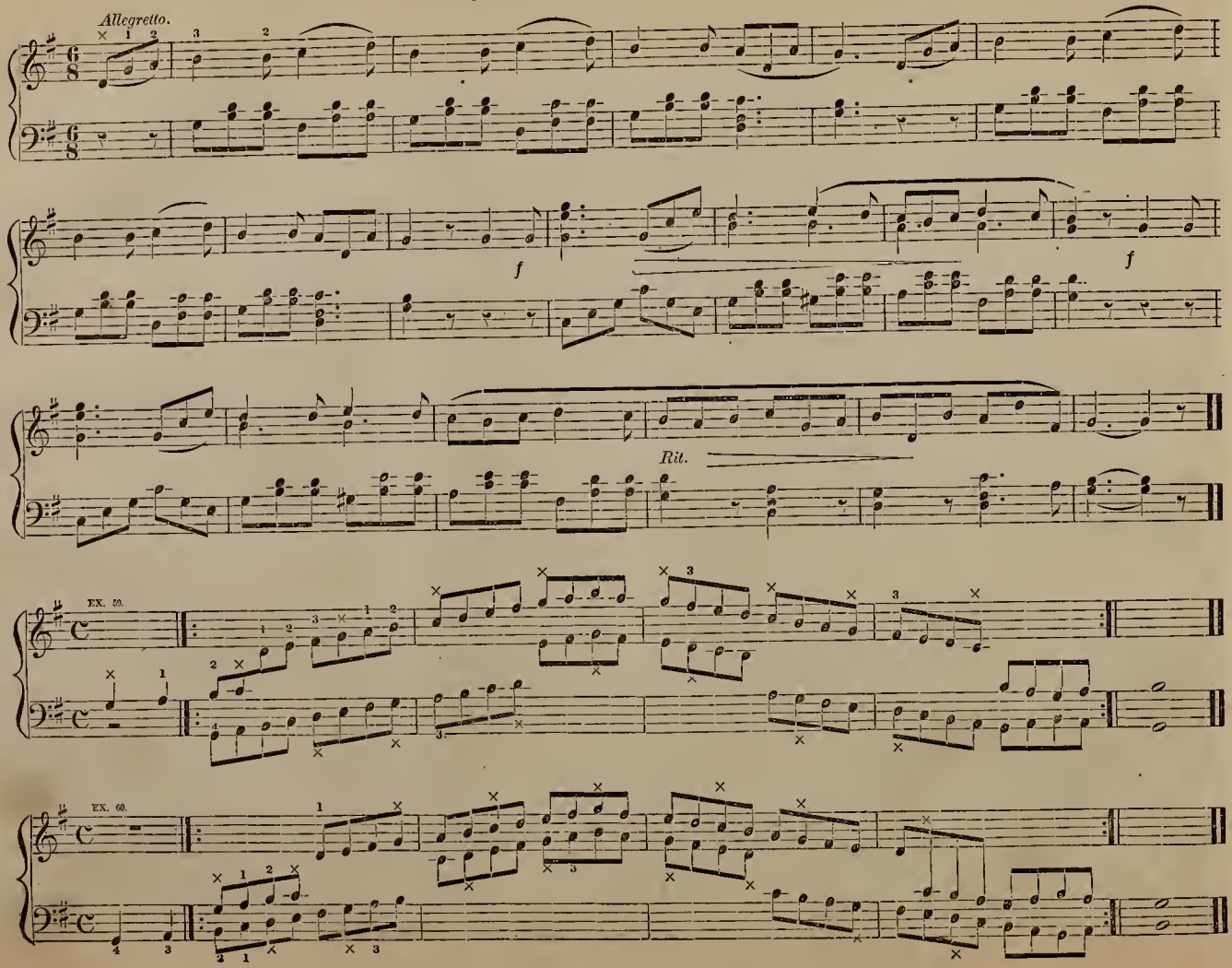
The dotted quarter note followed by the eighth note is here introduced.

By carefully observing the proportional division of the parts of the first two measures, you will comprehend the relative length of the dotted notes.

ELEVENTH STUDY.

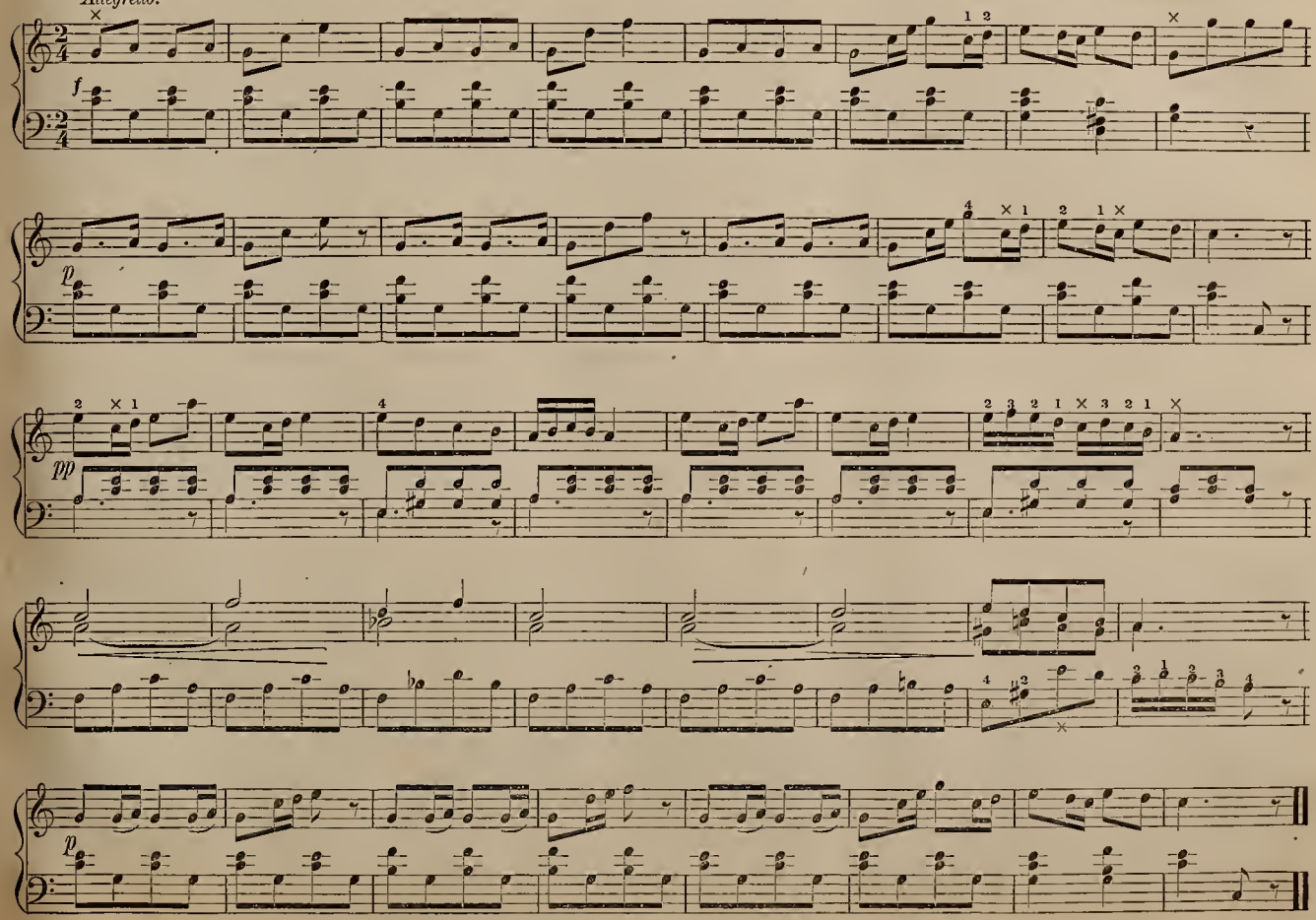


SIXTH RECREATION.



SEVENTH RECREATION.

Sixteenth notes, eighth rests, and the dotted eighth note with the sixteenth, are now first introduced. Count four in a measure at first. In the ninth measure, count "*one, two and three, four and.*" After learning this, in counting *four* in a measure, you may count *two* in a measure.

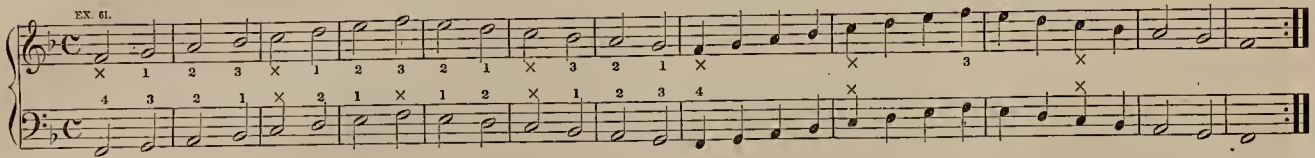


SCALE OF F.

The scale which requires the least number of Flats, to make the order of intervals correct, has F for the key-note. It is necessary to use B♭ (B Flat) in the place of F natural. The signature is one flat upon the B lines of the staves.—Observe the change in the fingering of the right hand, to avoid using the thumb upon the black key, bringing the thumb upon *one* and *five*. The thumb of the left hand occurs upon the same intervals as before;—*one* and *five*.

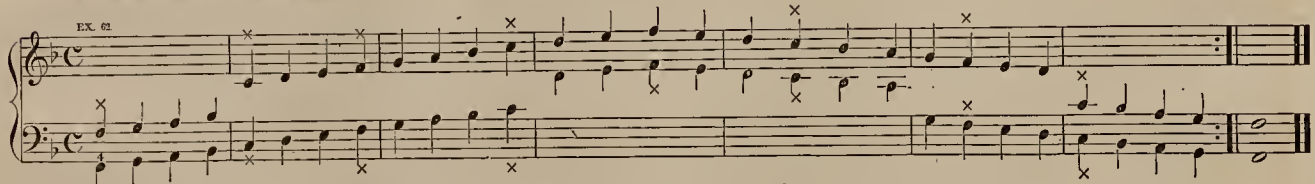
Read what was said upon page 25, in relation to the order of the intervals of the scale.

EX. 61.



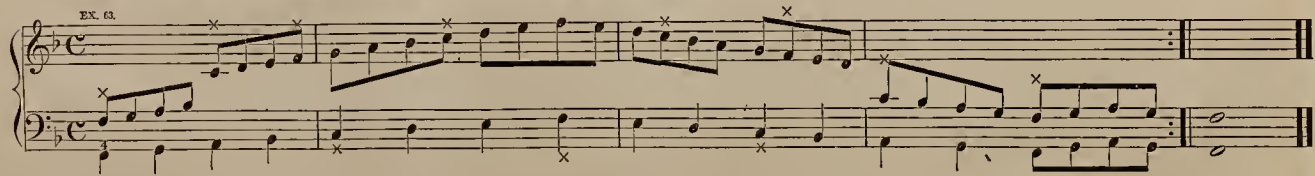
Play in octaves, with both hands.

EX. 62.

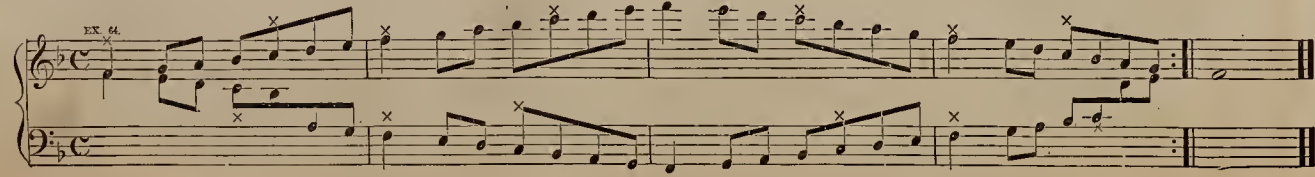


Play the scale with both hands, through all the octaves of the key-board.

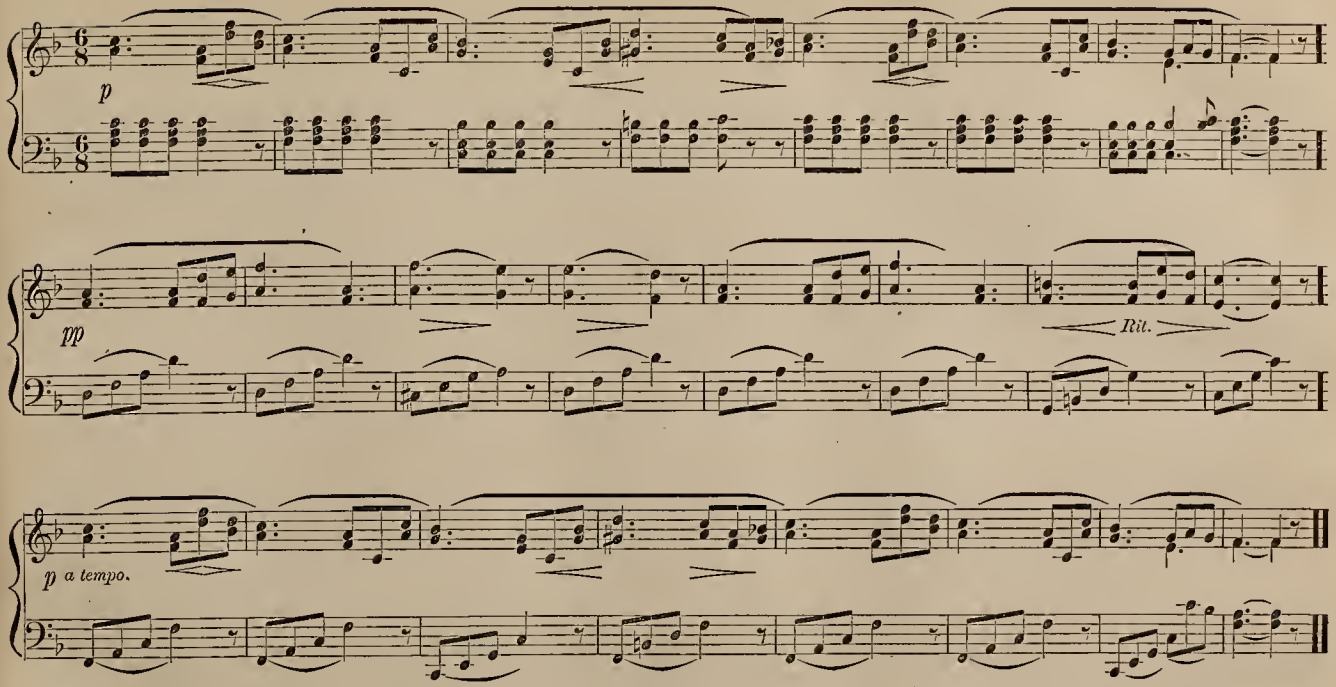
EX. 63.



EX. 64.

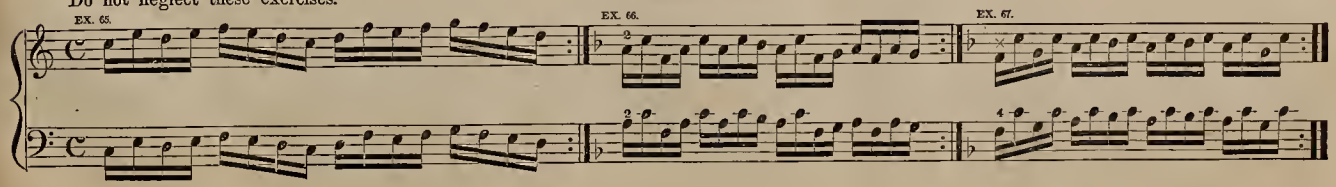


EVENING REVERIE.

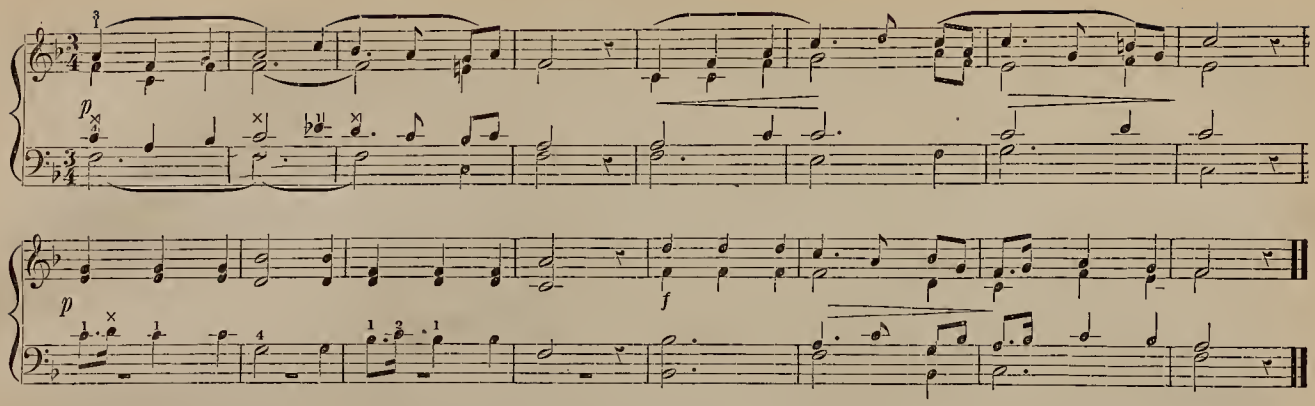


Daily Finger Exercises.

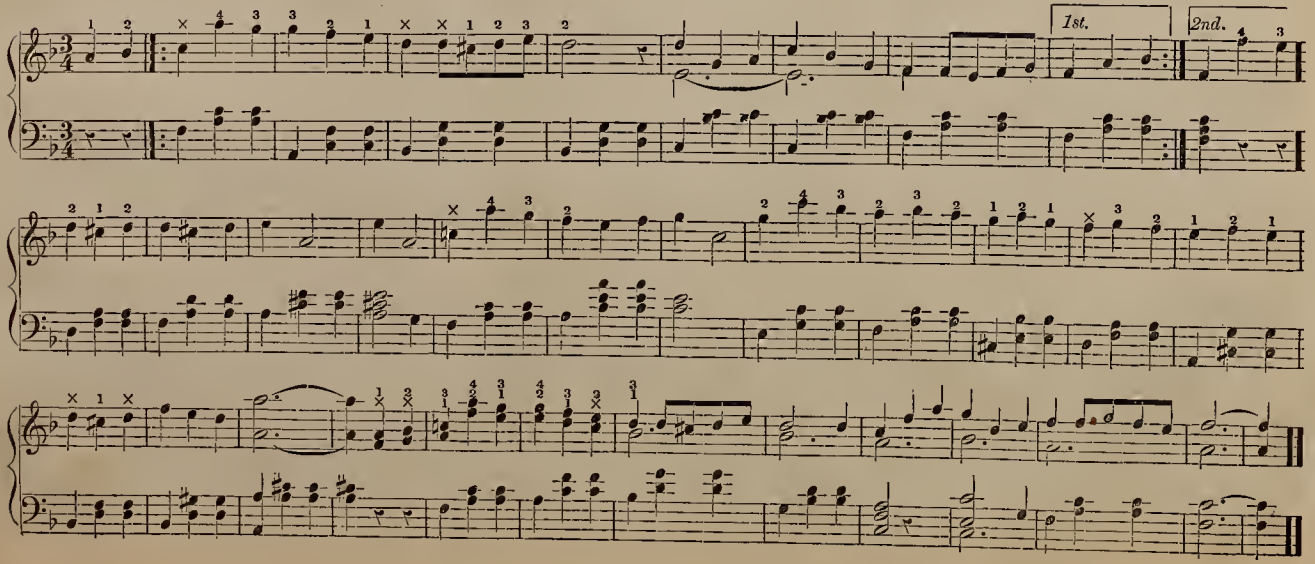
Do not neglect these exercises.



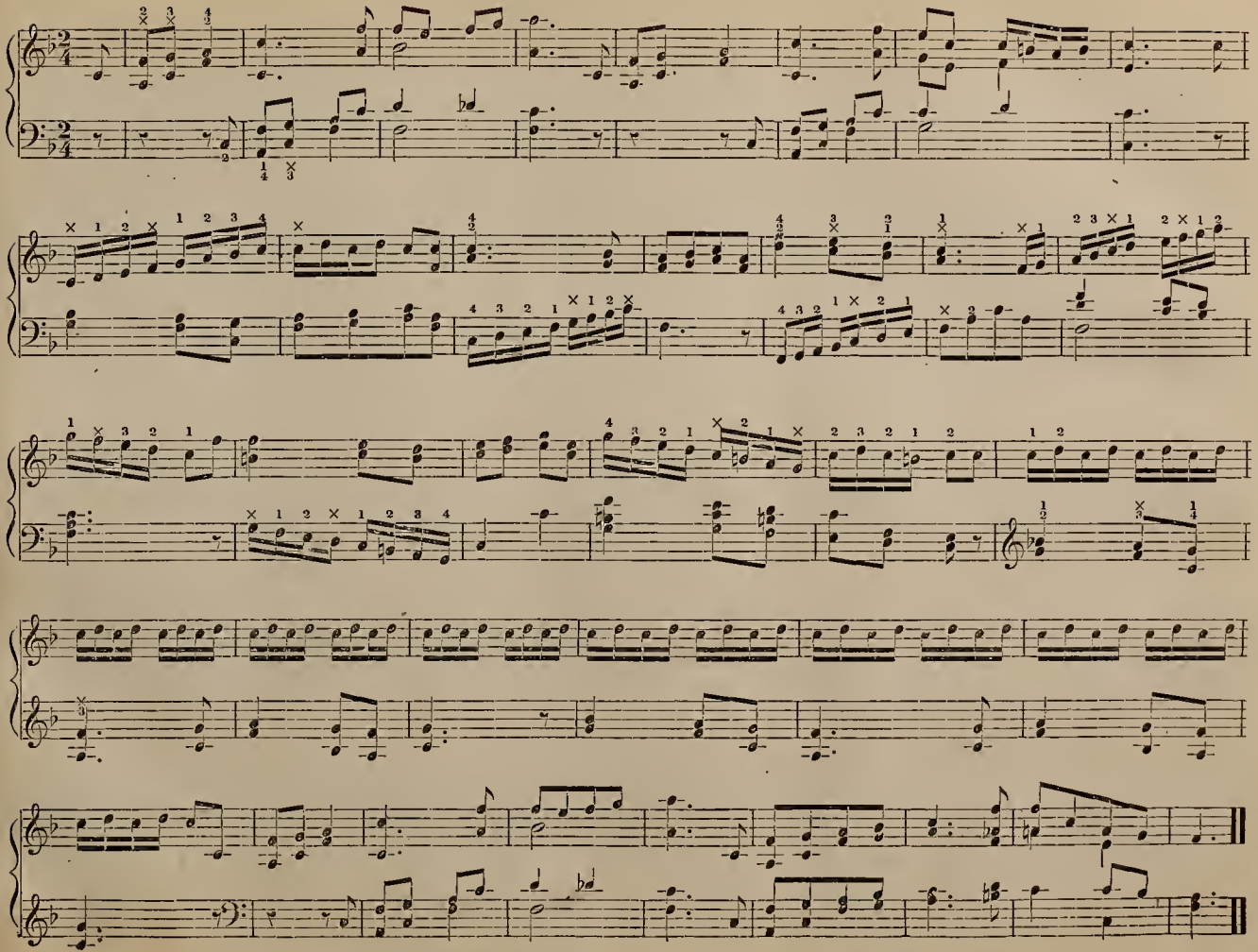
ANDANTE.



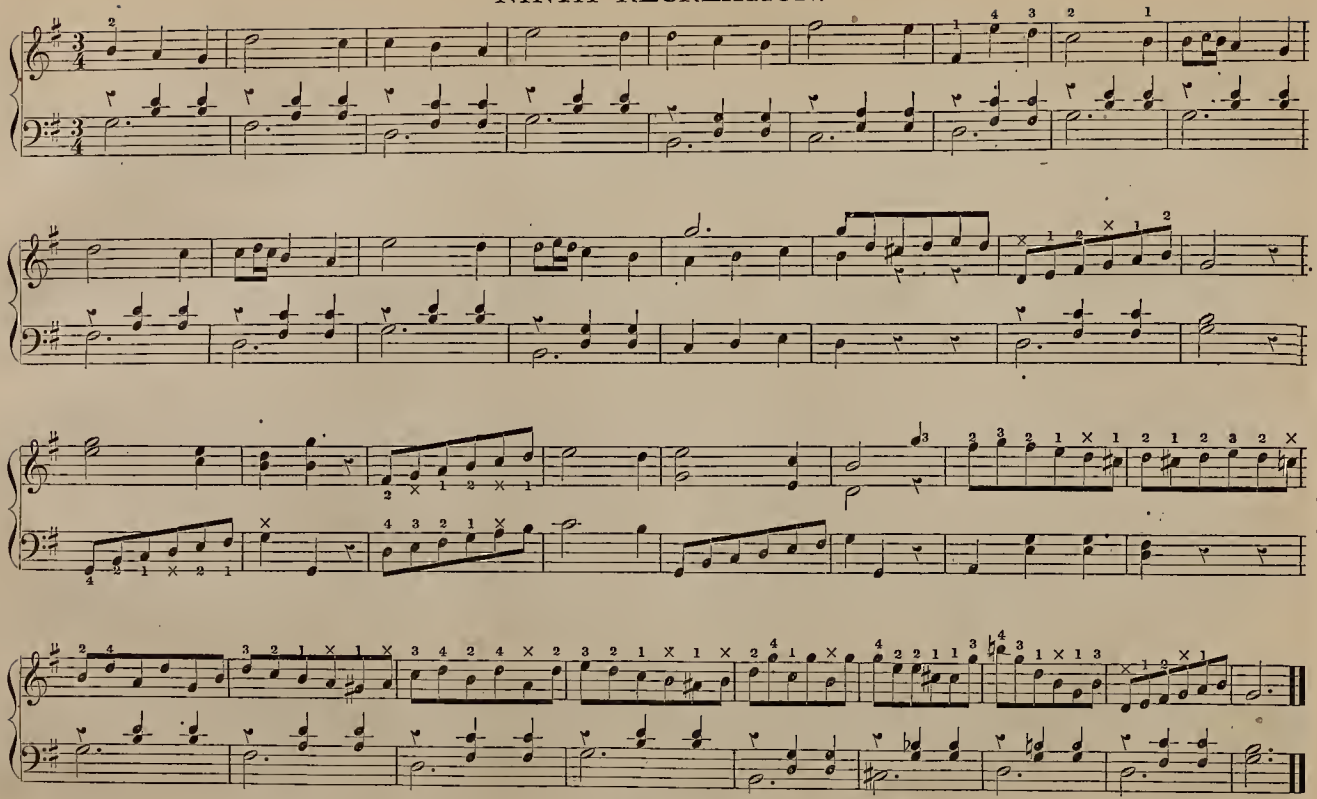
EIGHTH RECREATION.



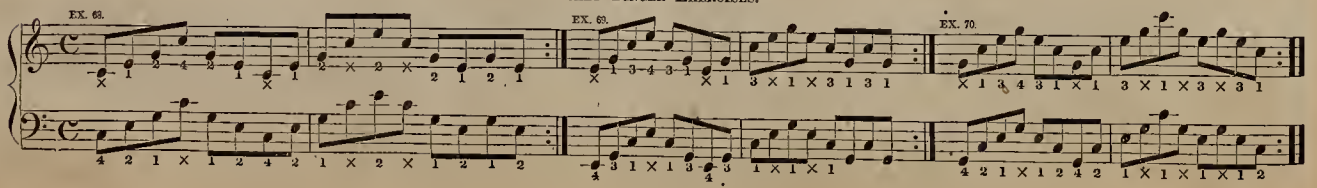
TWELFTH STUDY.



NINTH RECREATION.

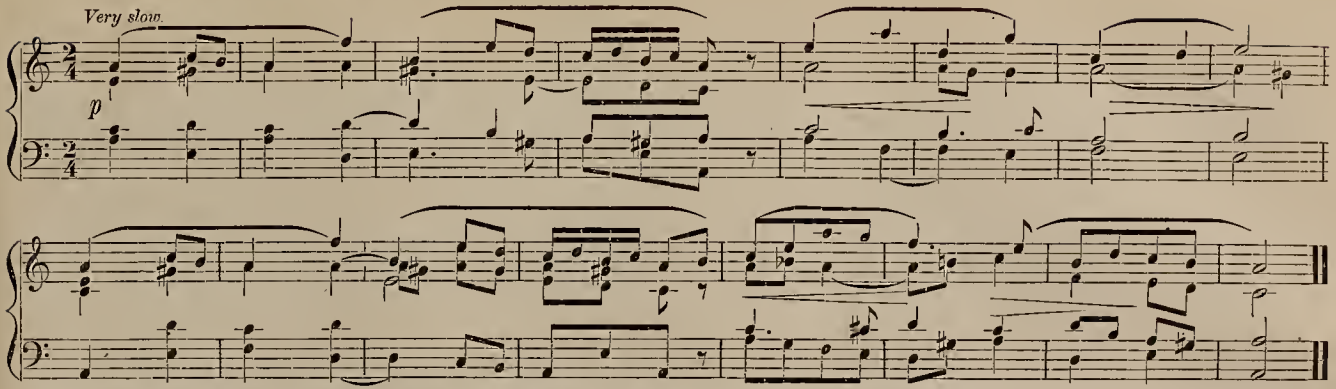


Daily Finger Exercises.



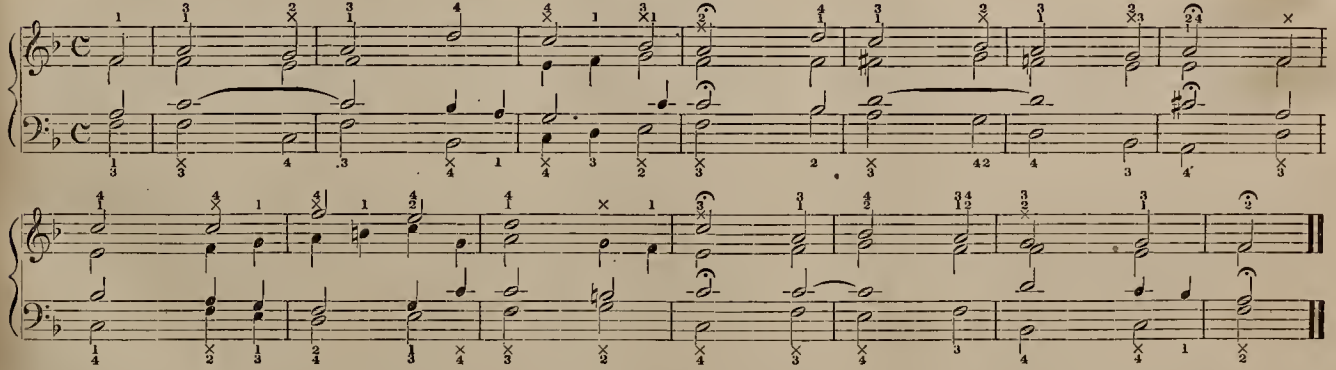
Always look at the signature of a piece before playing it.

ADAGIO.

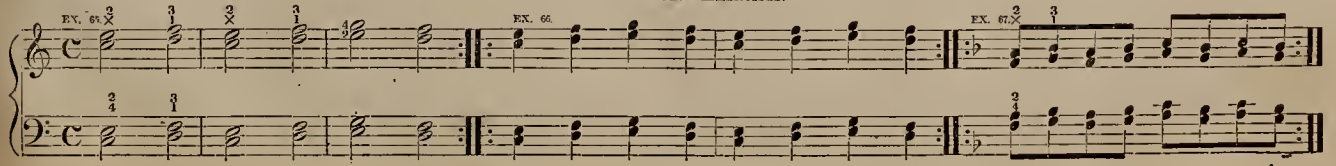


When the left hand cannot reach all the notes of the Bass clef, they may be played by the right hand.

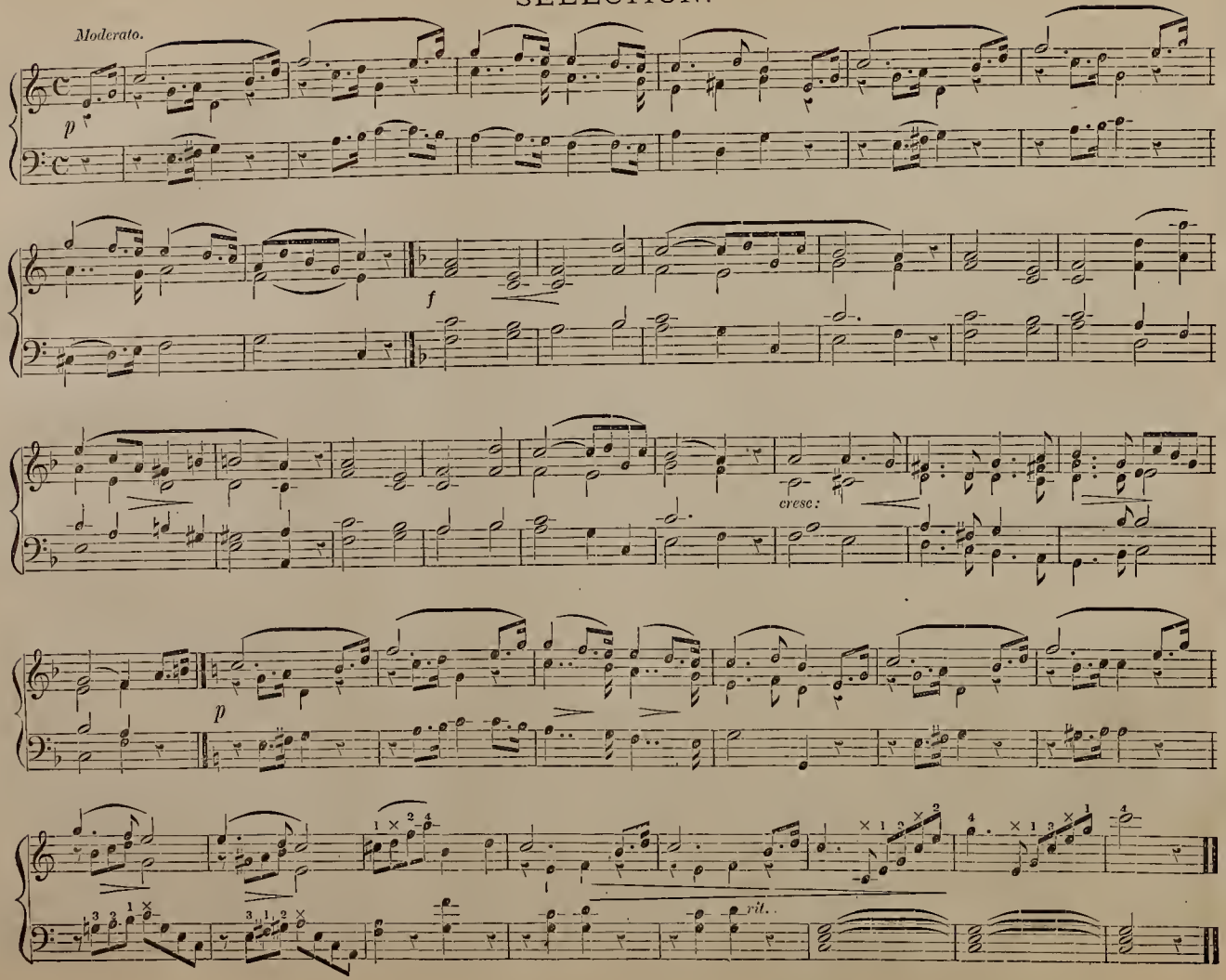
CHORAL.



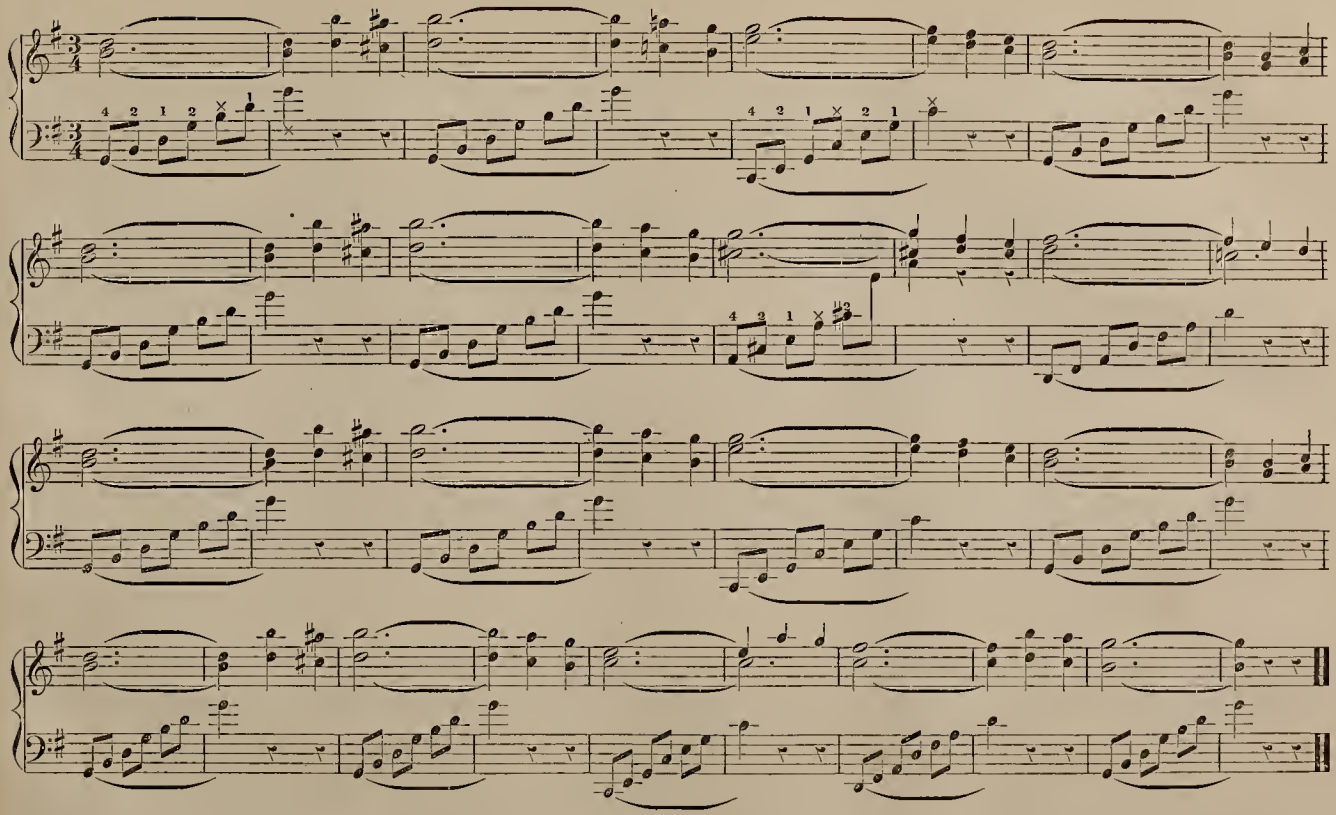
Daily Finger Exercises.



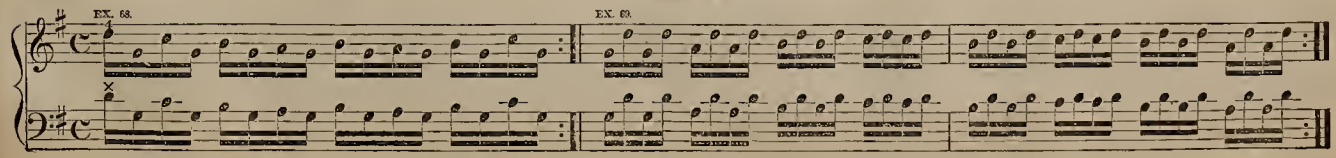
SELECTION.



THIRTEENTH STUDY.



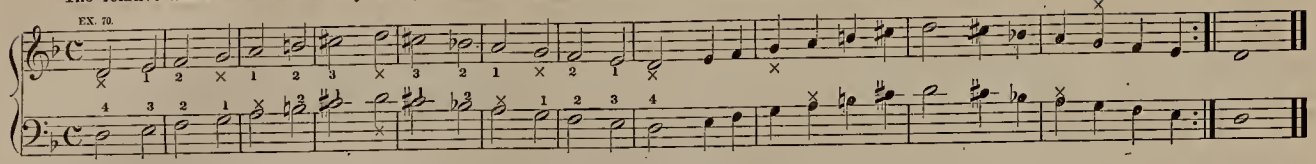
Daily Finger Exercises.



SCALE OF D MINOR.

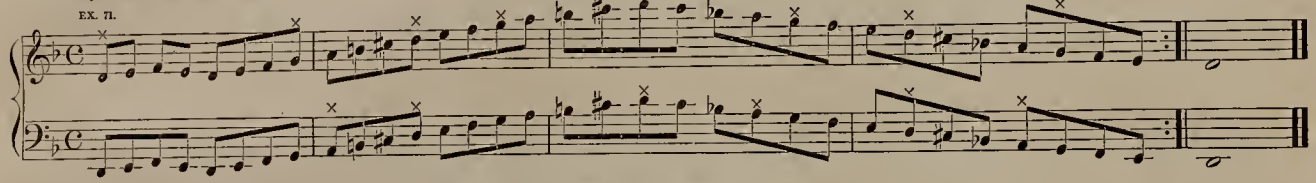
The relative minor scale of the key of F, is founded upon its *sixth*,—D. (See, in relation to Minor Scale, p. 23.)

EX. 70.



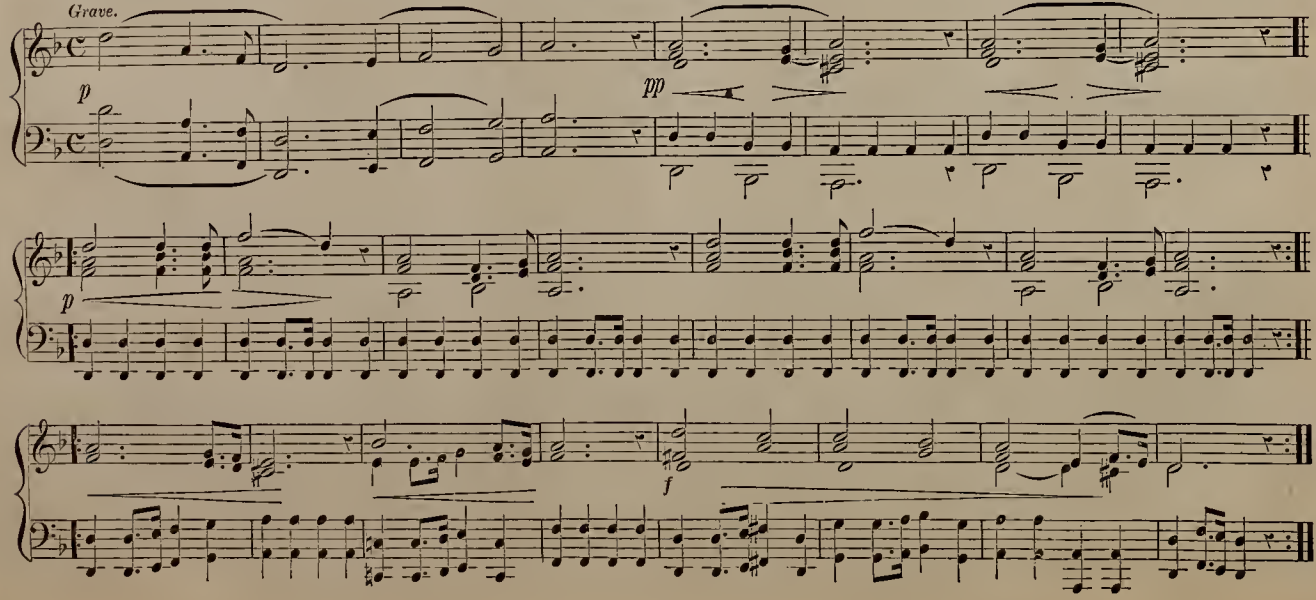
Play the Scale in Octaves.

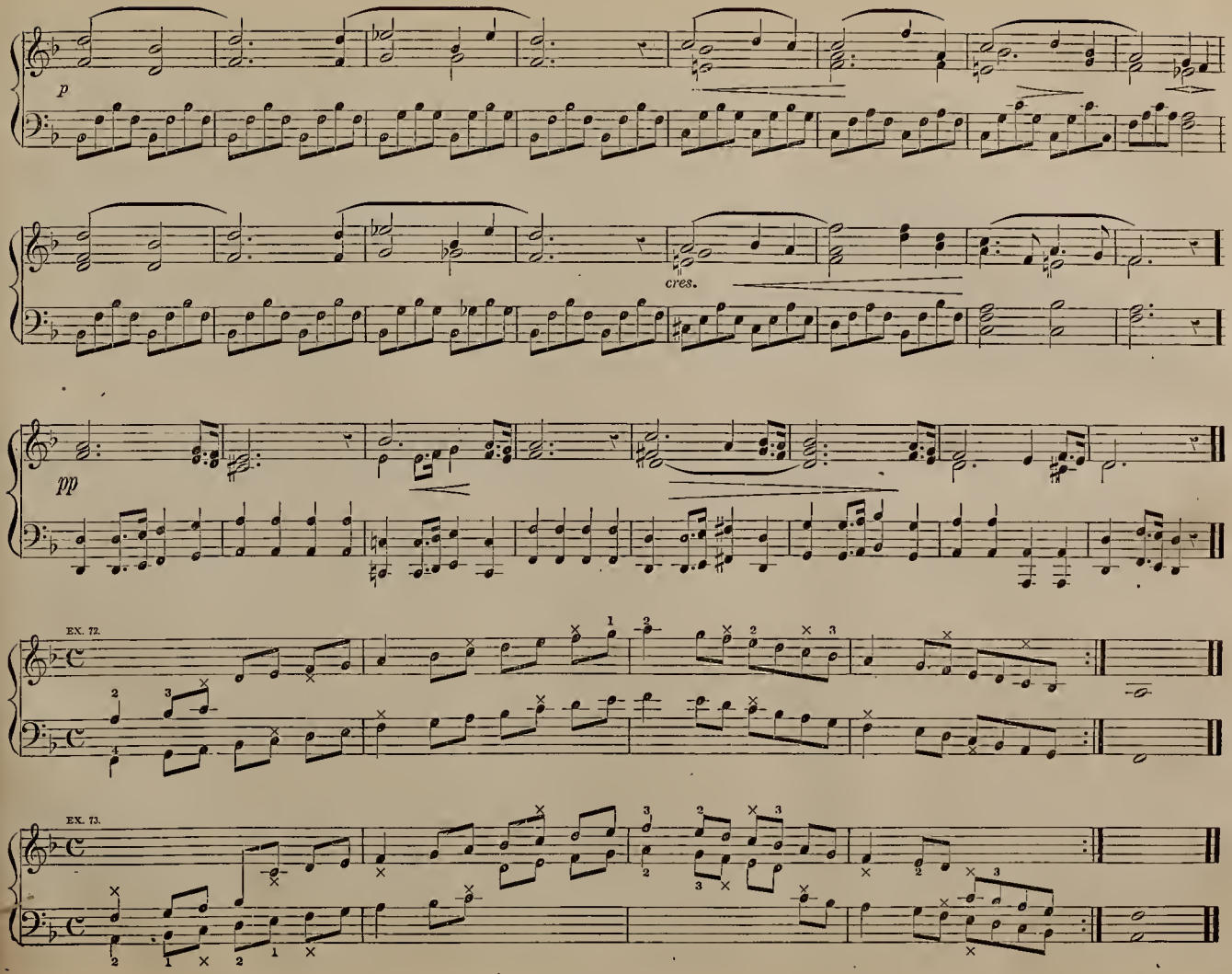
EX. 71.



FUNERAL MARCH.

Grave.

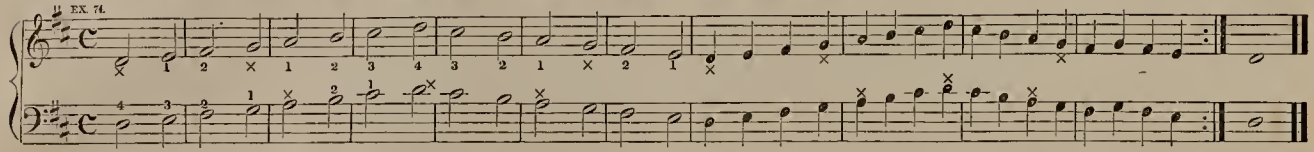



p
cres.
pp
EX. 72.
EX. 73.

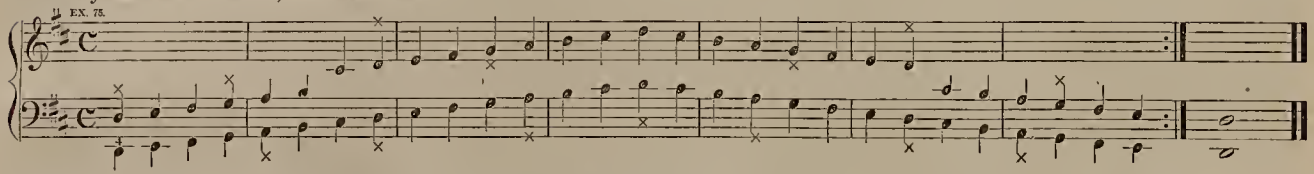
SCALE OF D MAJOR.

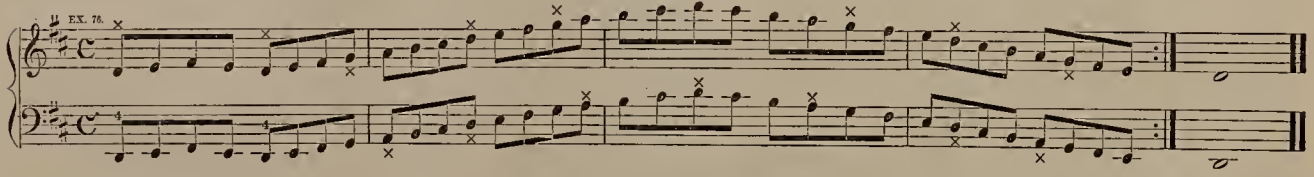
The next major scale in which the least number of sharps is used, is that of D. Each additional sharp in the signature causes the scale to be founded upon the fifth of the preceding scale; while in the flat keys, each additional flat causes the scale to be founded upon the fourth of the preceding key. In the Scale of D major, the order of the fingering is the same as in the Scales of C and G.

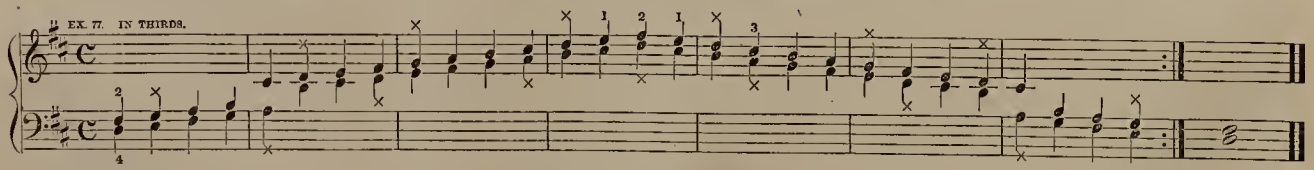
Remember to use F♯ and C♯ instead of F♮ and C♮, and call them by their right names.

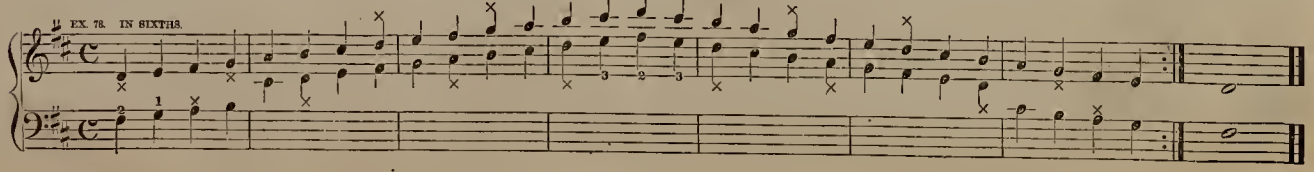


Play this scale in octaves, with both hands.

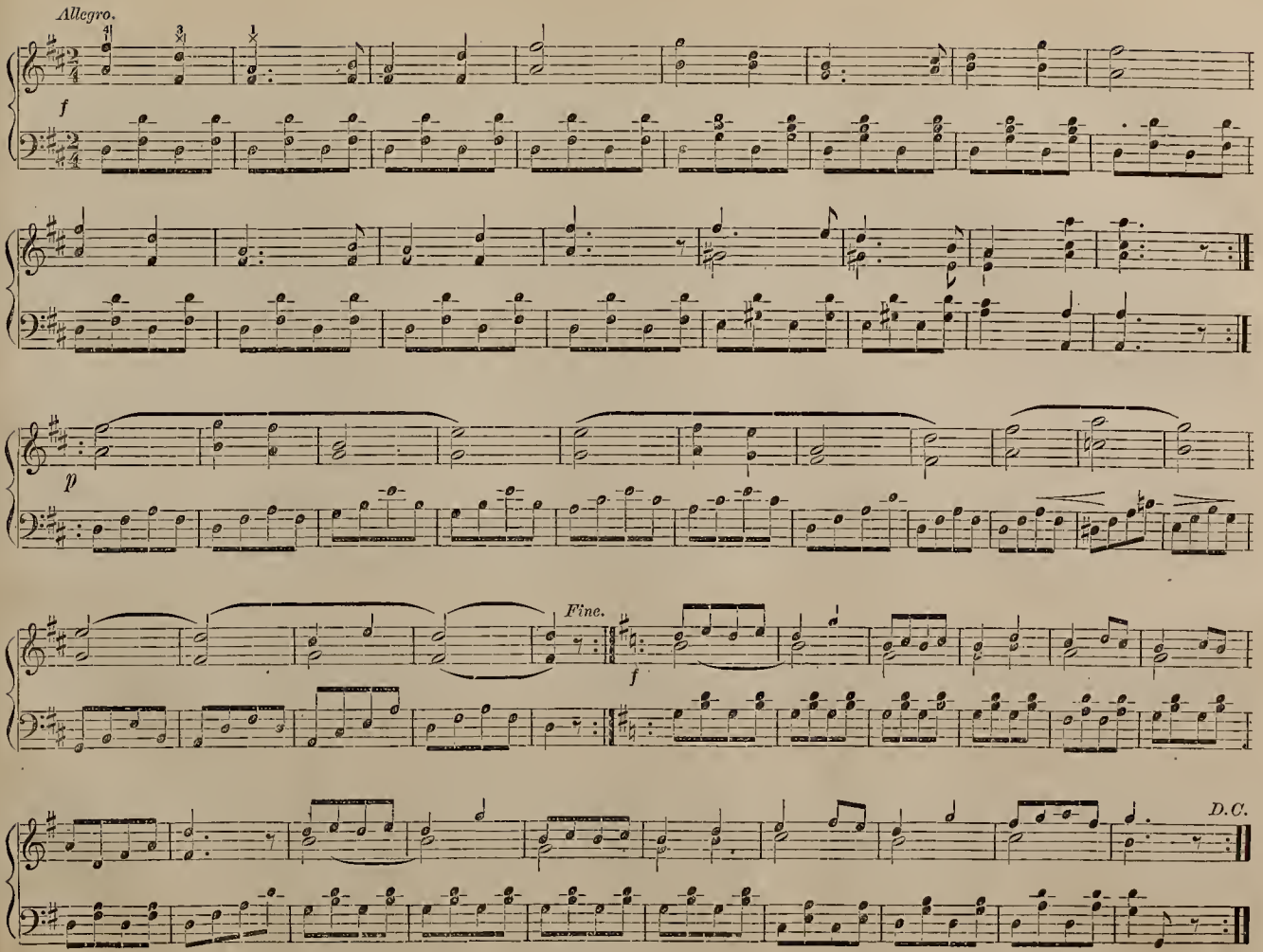




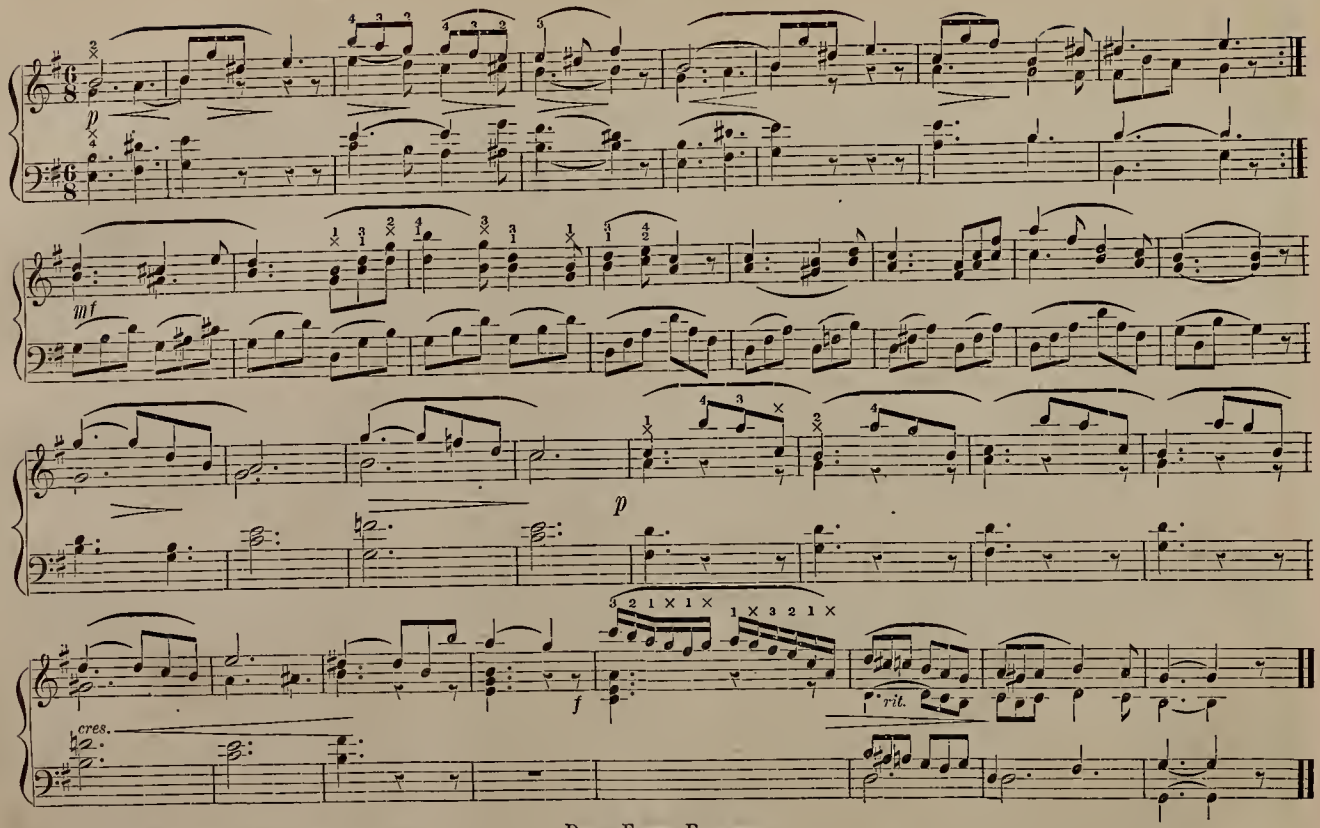




TENTH RECREATION.

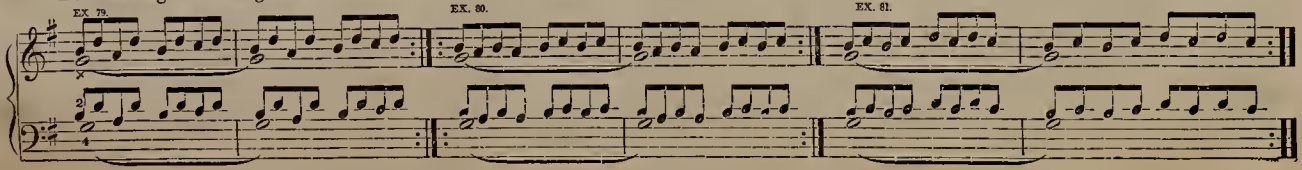


ANDANTE GRAZIOSO.

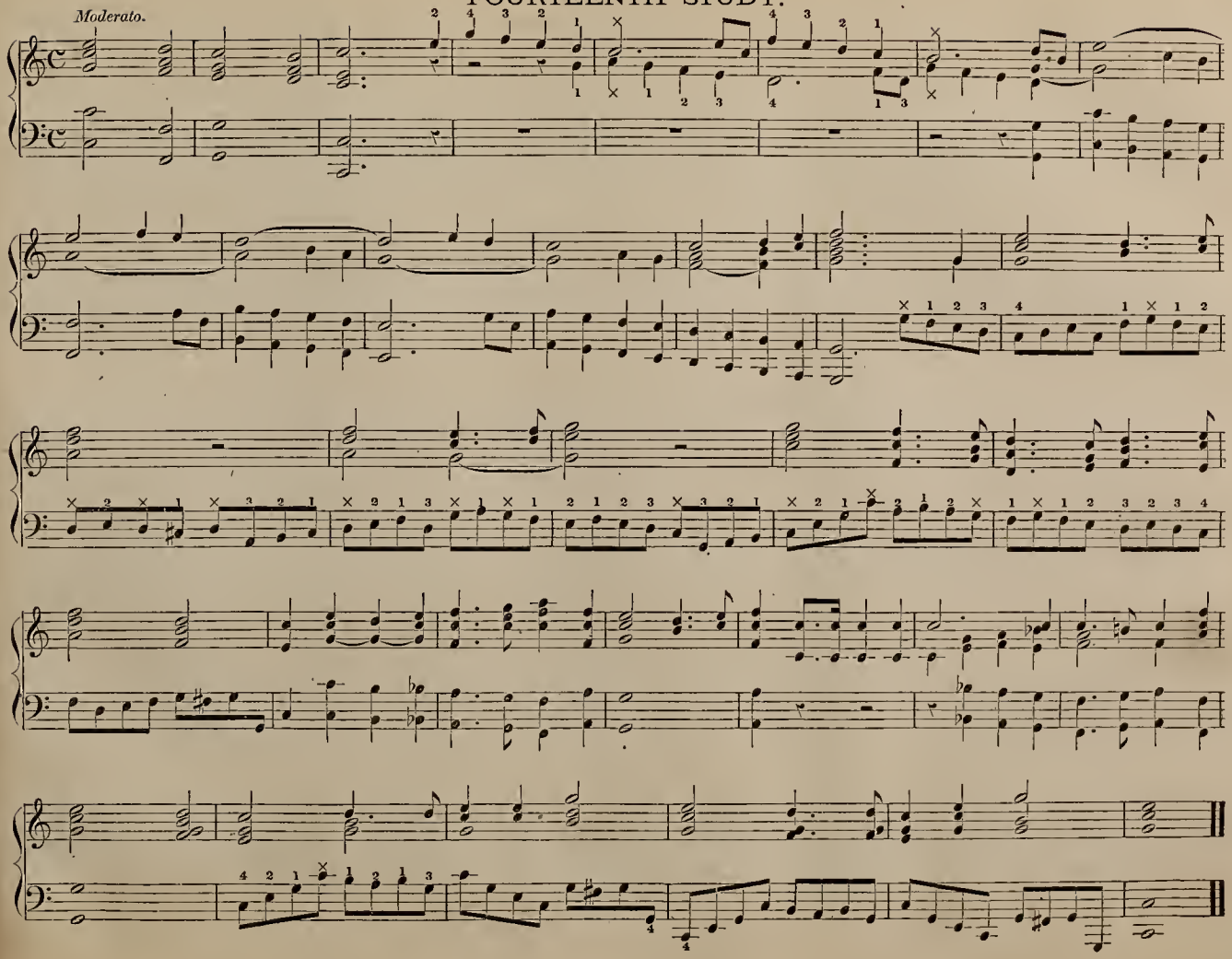


Daily Finger Exercises.

Hold the long note through each exercise.

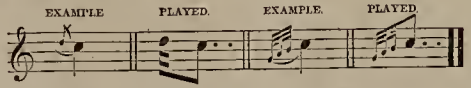


FOURTEENTH STUDY.

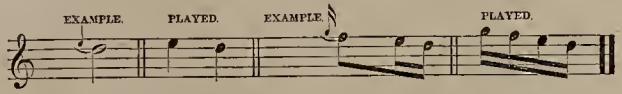


The *Appoggiatura* consists of small notes of embellishment placed before another note, which are simply additional, and are not included in the regular beats of the measure. The Appoggiatura deducts its value in time from the note before which it is placed.

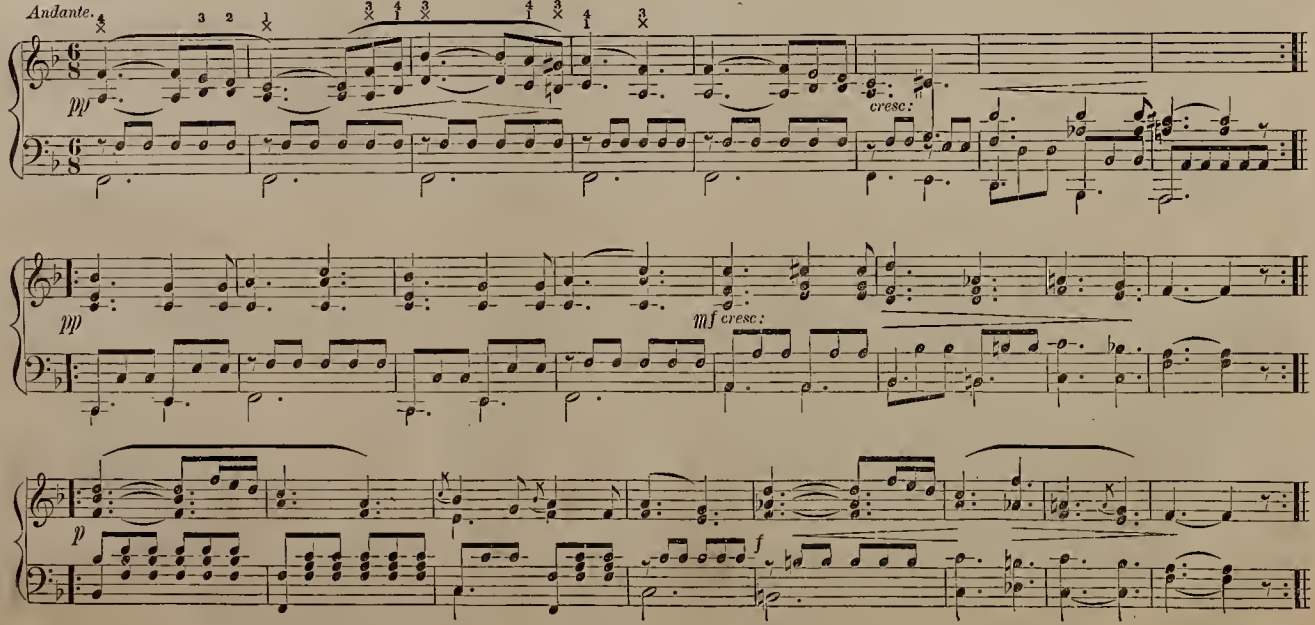
The *short* Appoggiatura consists of one or more notes, which are played quickly, without any regard to the value of the succeeding note. They are written, when single, with the cross-mark through the stem.

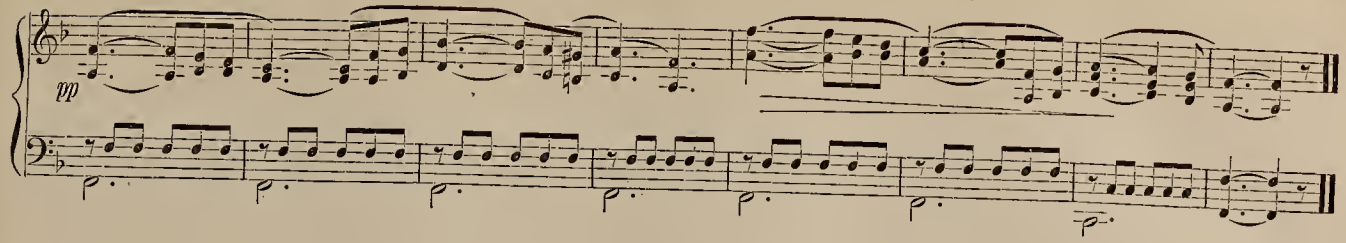


The *long* Appoggiatura is distinguished by being a note of half the value of the succeeding note. It borrows half the length of the succeeding note, and is accented.

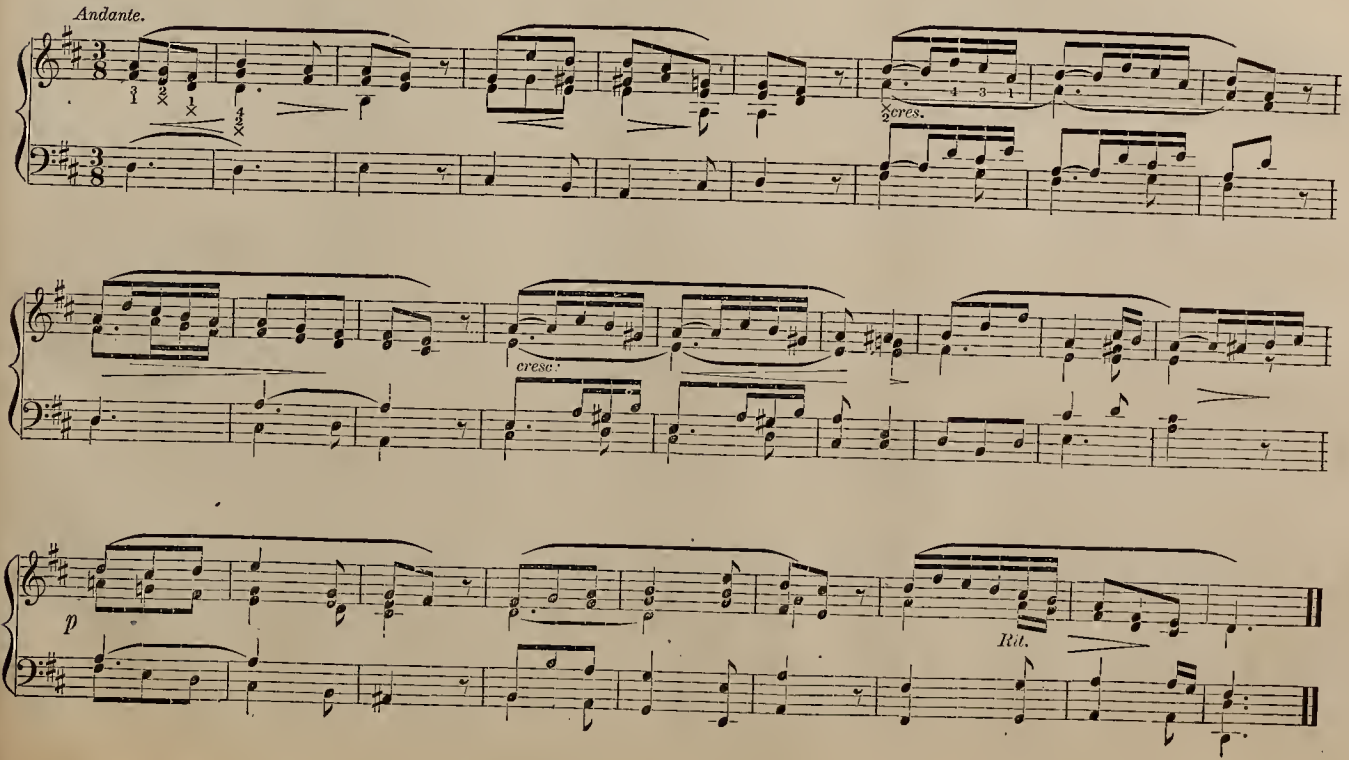


DREAMS OF THE PAST.



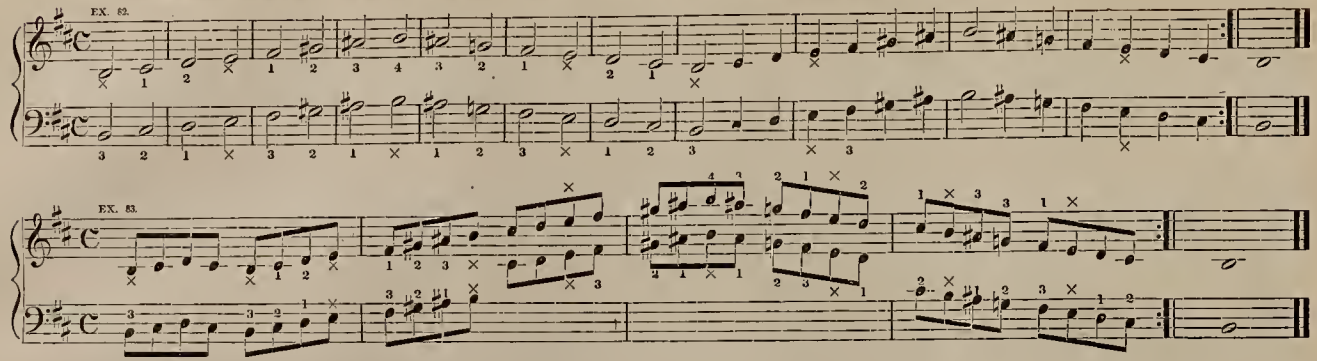


SELECTION.



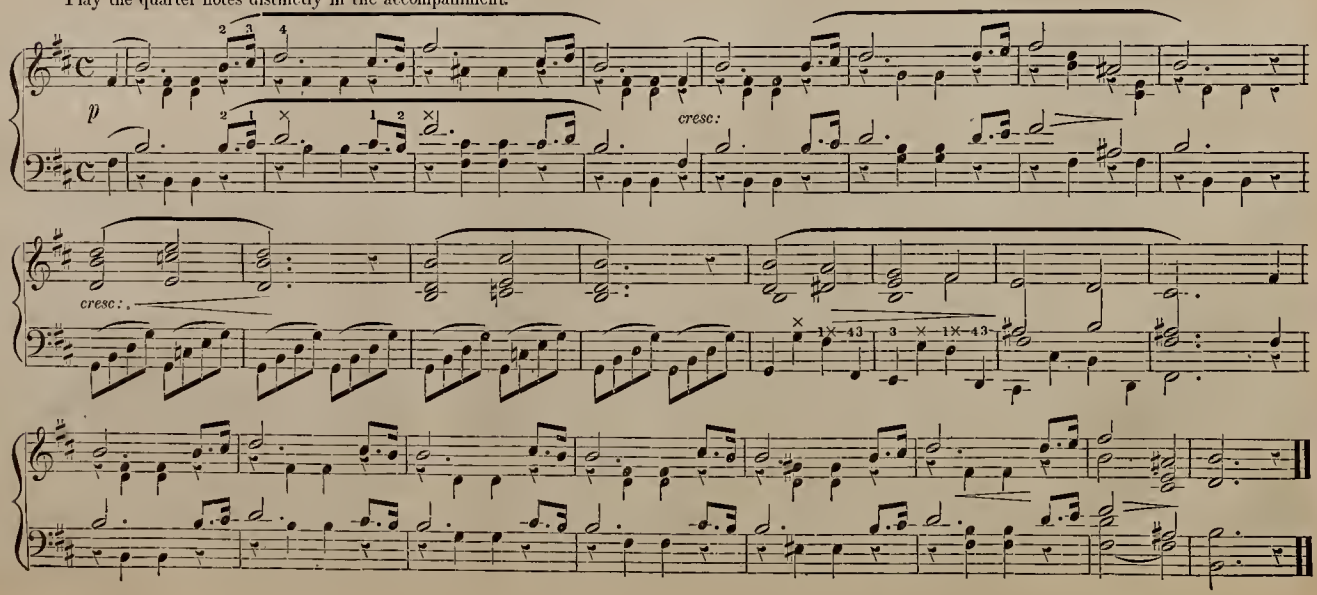
SCALE OF B MINOR.

This Scale is founded upon the Sixth of the Scale of D Major. Observe that the left hand begins with the third finger.

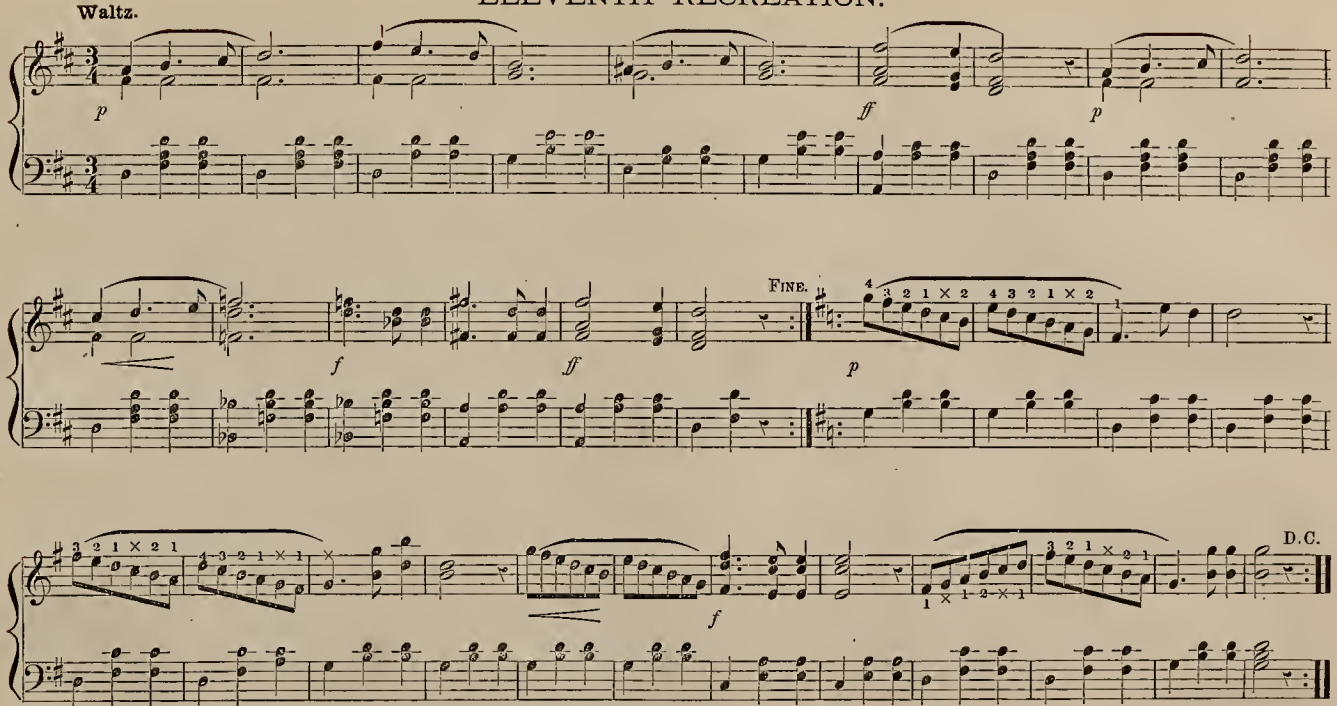


FIFTEENTH STUDY.

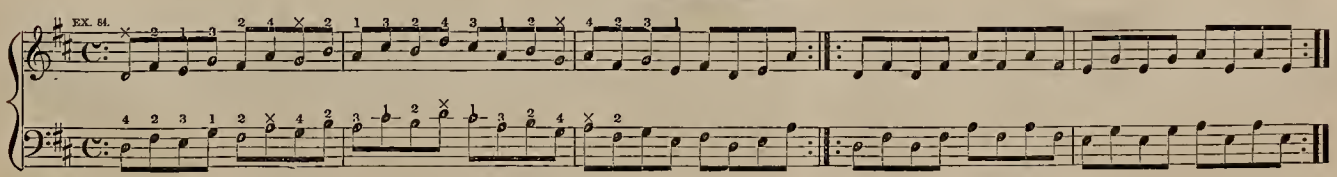
Play the quarter notes distinctly in the accompaniment.



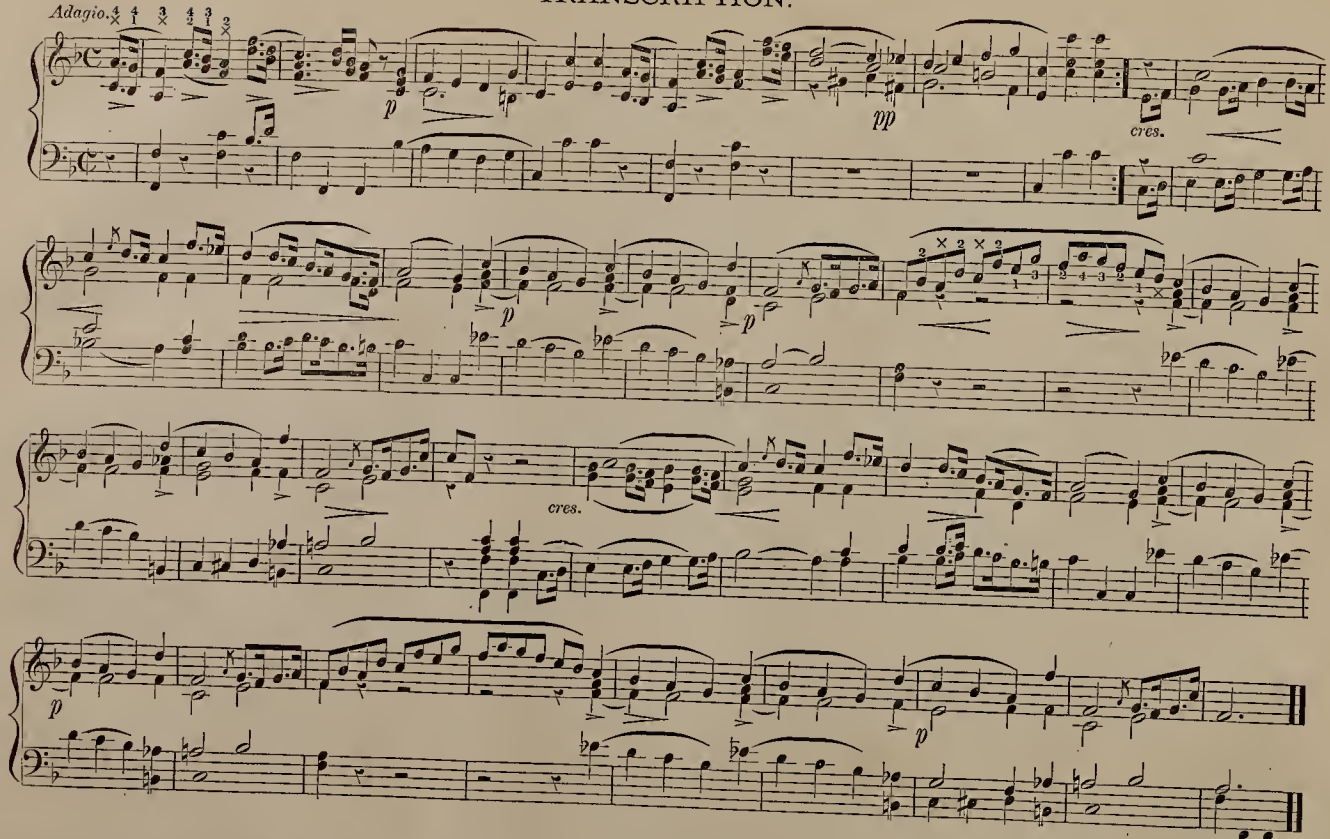
ELEVENTH RECREATION.



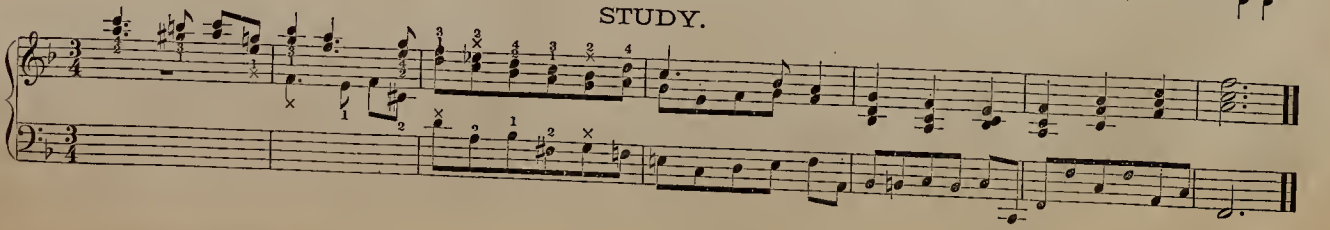
Daily Finger Exercises.



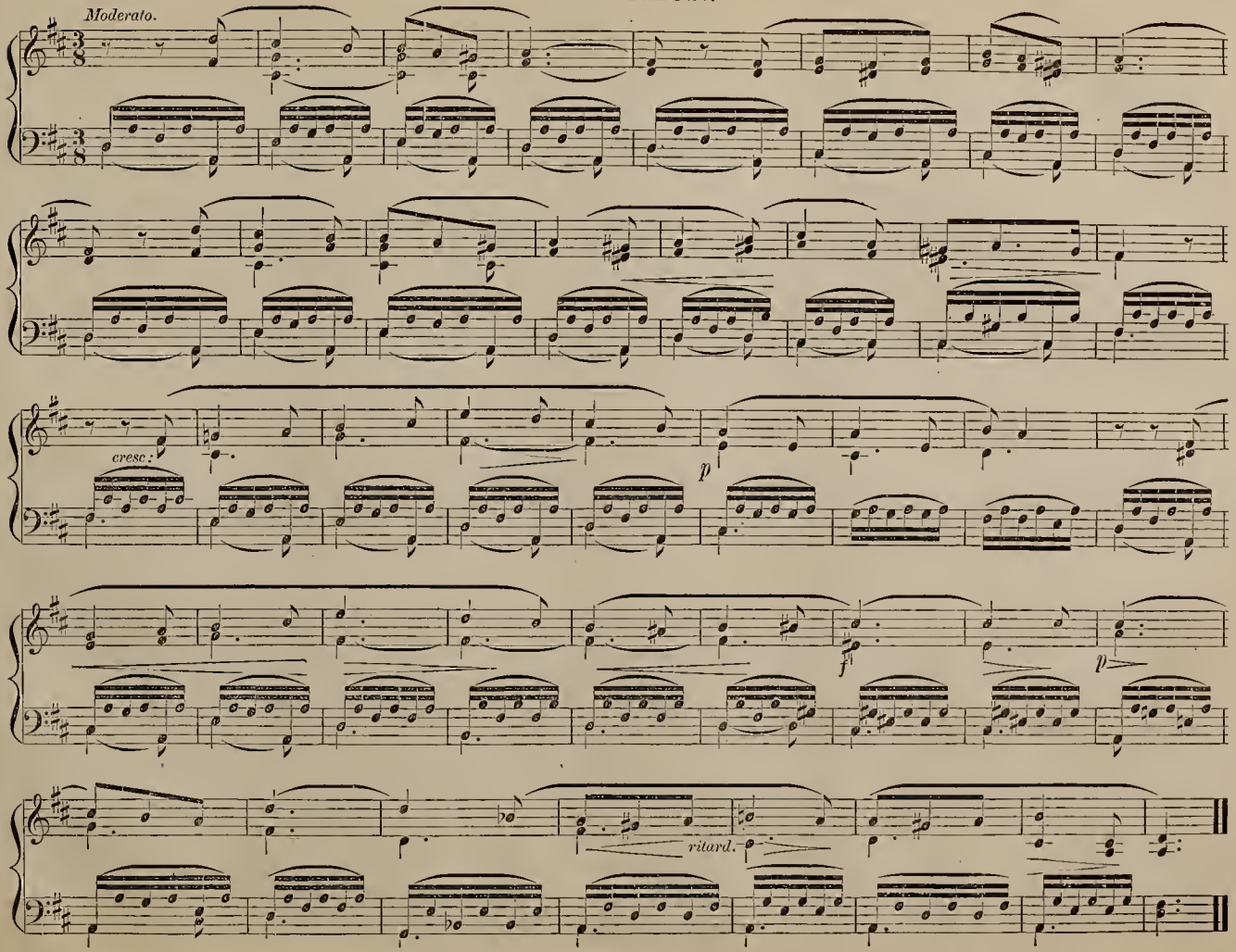
TRANSCRIPTION.



STUDY.

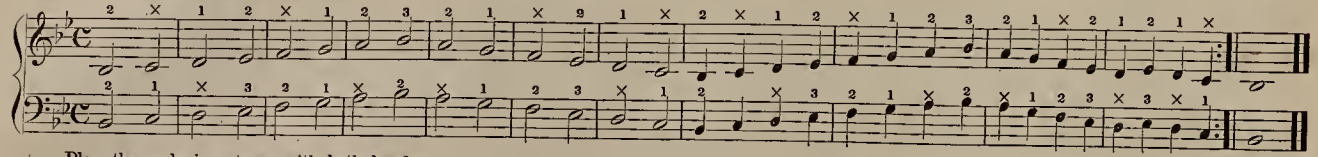


SELECTION.



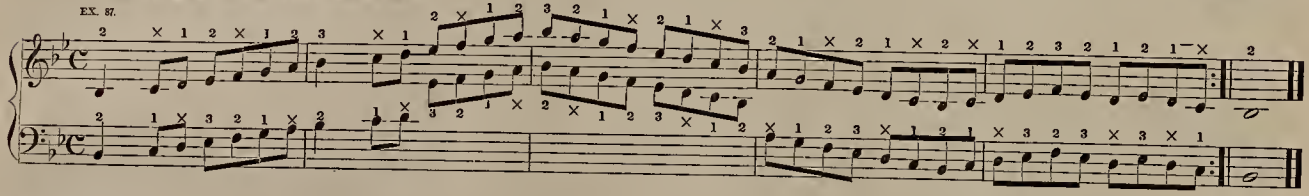
SCALE OF B♭.

Every additional flat scale is founded upon the *fourth* of the preceding key. The fourth of the scale of F being B♭, if used as the key-note for another scale, requires the use of E♭ to make the order of the intervals correct. In this key, B♭ and E♭ are used, and the signature has *two flats*, placed upon their respective degrees. Be careful to observe and commit to memory the fingering. Never leave a scale until you can play it perfectly, without the aid of the hook.

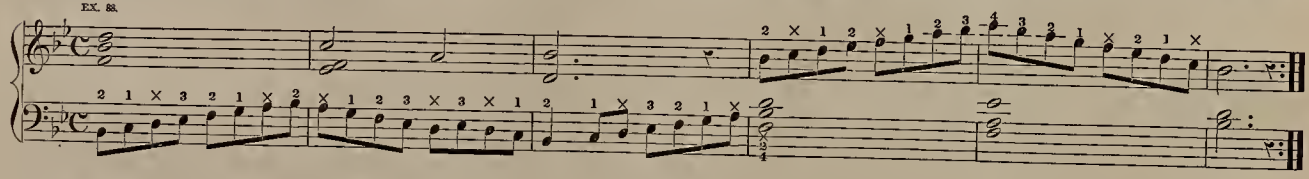


Play the scale in octaves, with both hands.

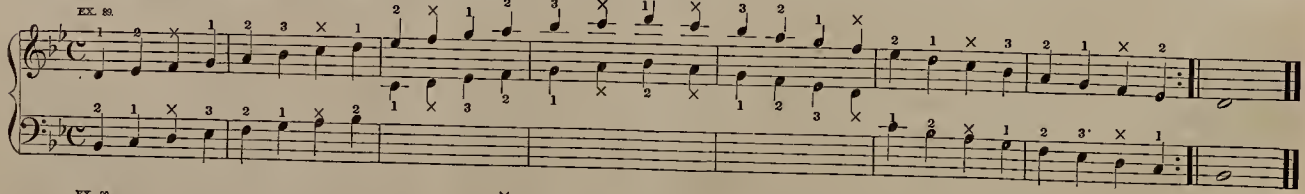
EX. 87.



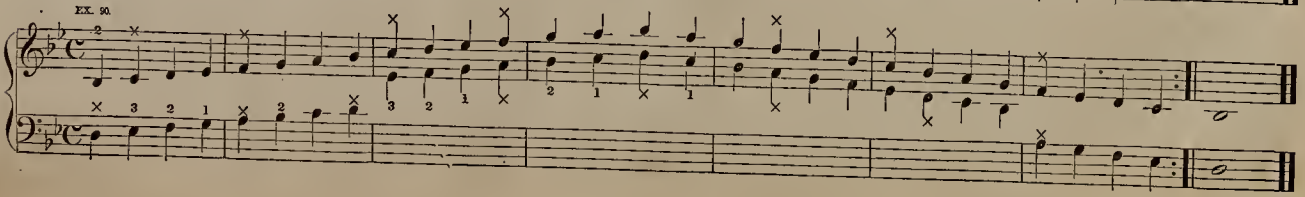
EX. 88.



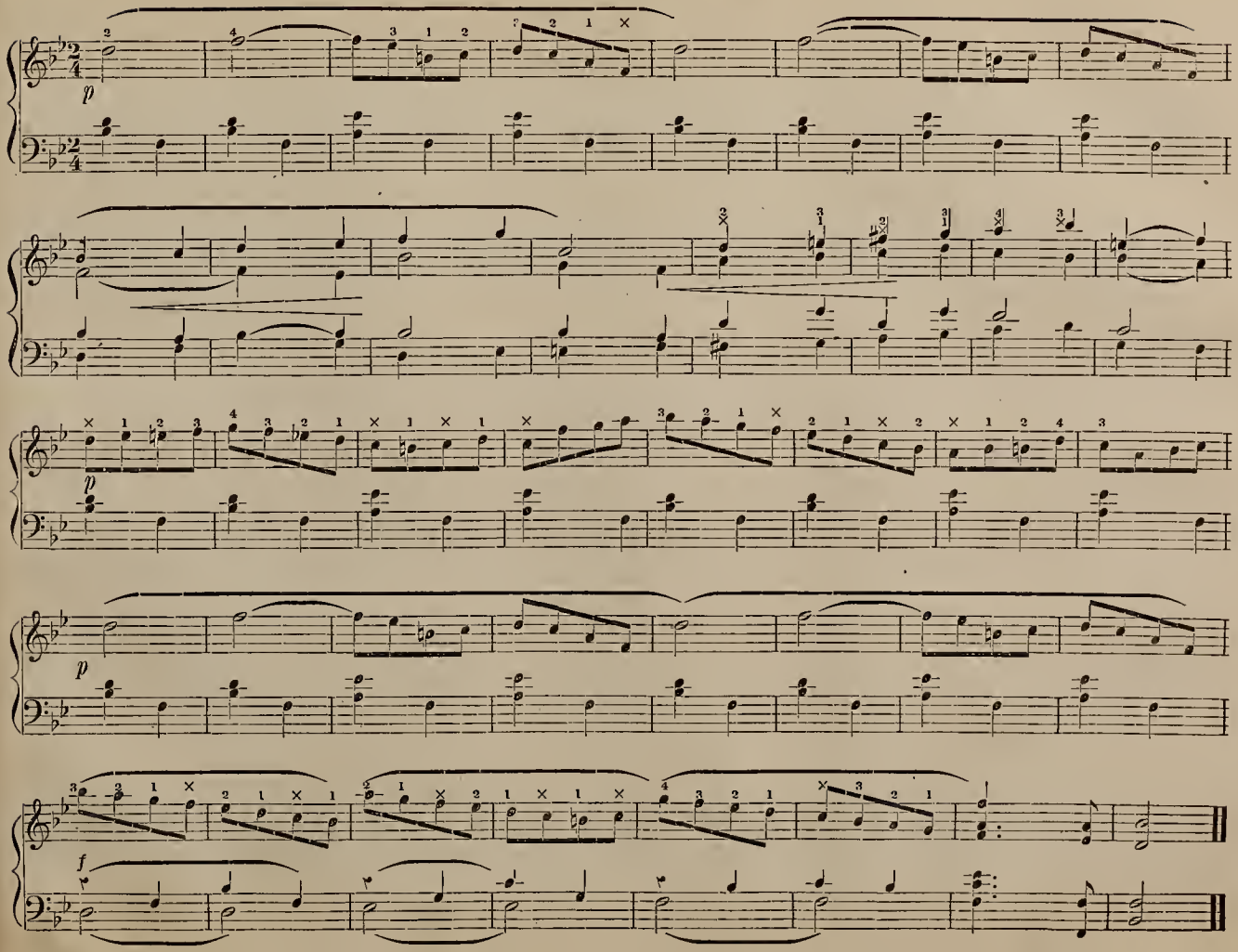
EX. 89.



EX. 90.

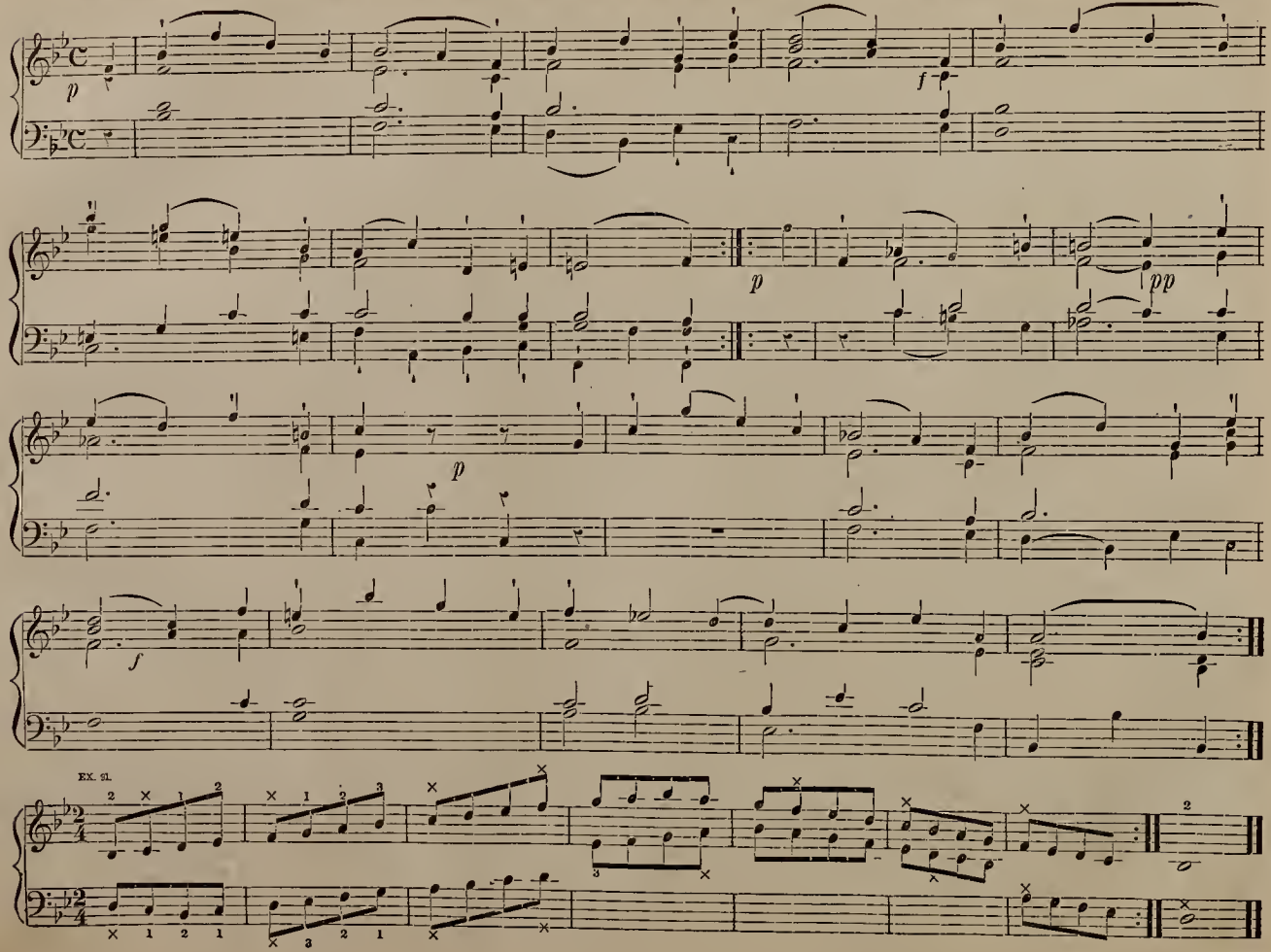


TWELFTH RECREATION.

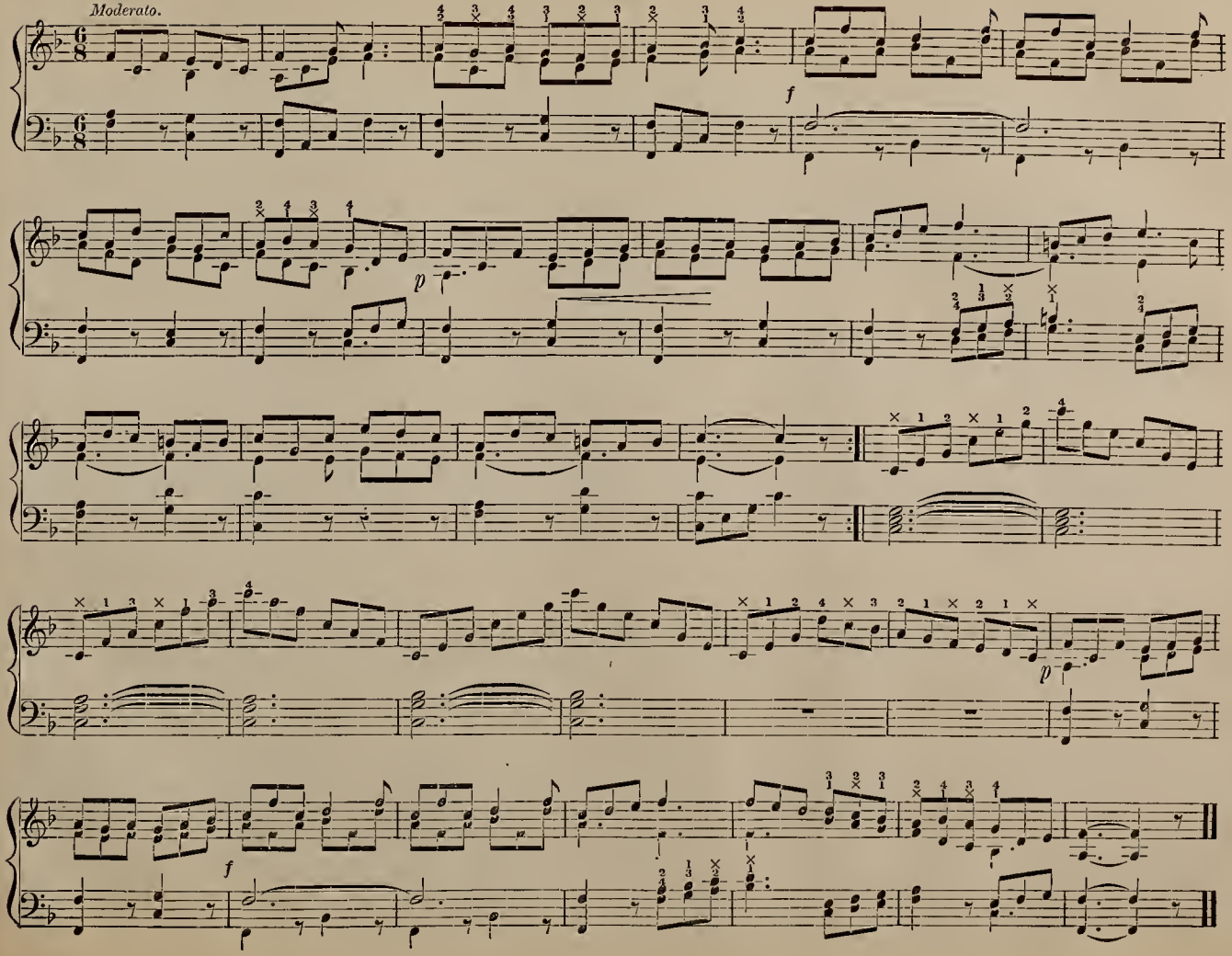


TRANSCRIPTION.

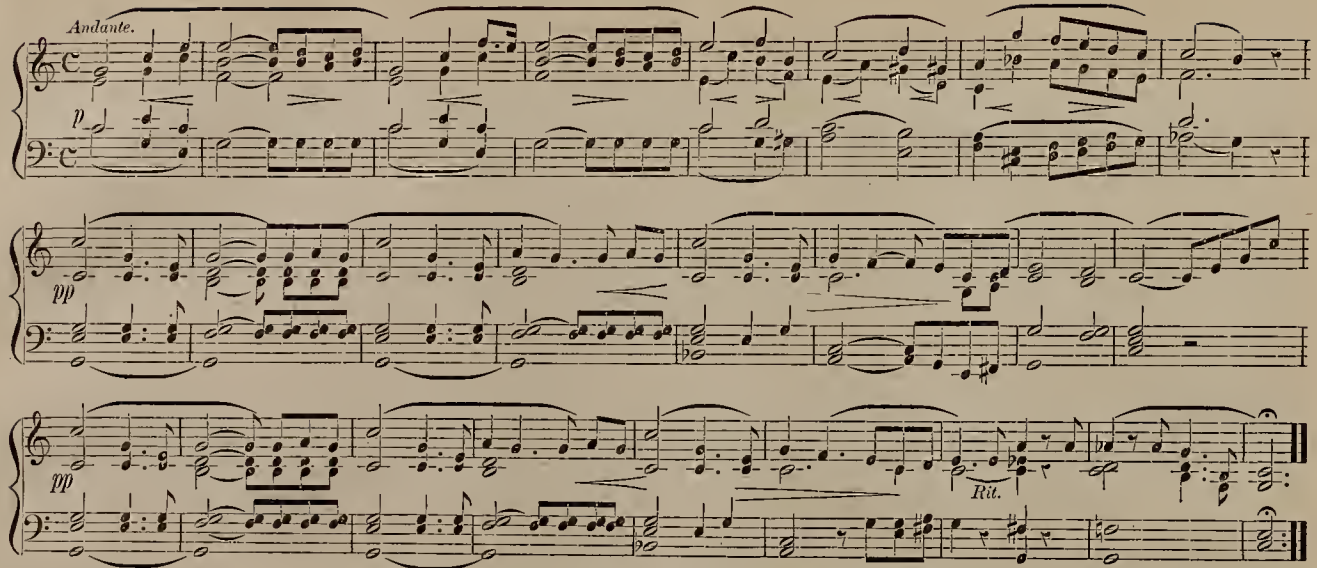
When points or dots are placed over or under notes, they indicate that such notes should be played *short* and detatched. They are called *staccato marks.*



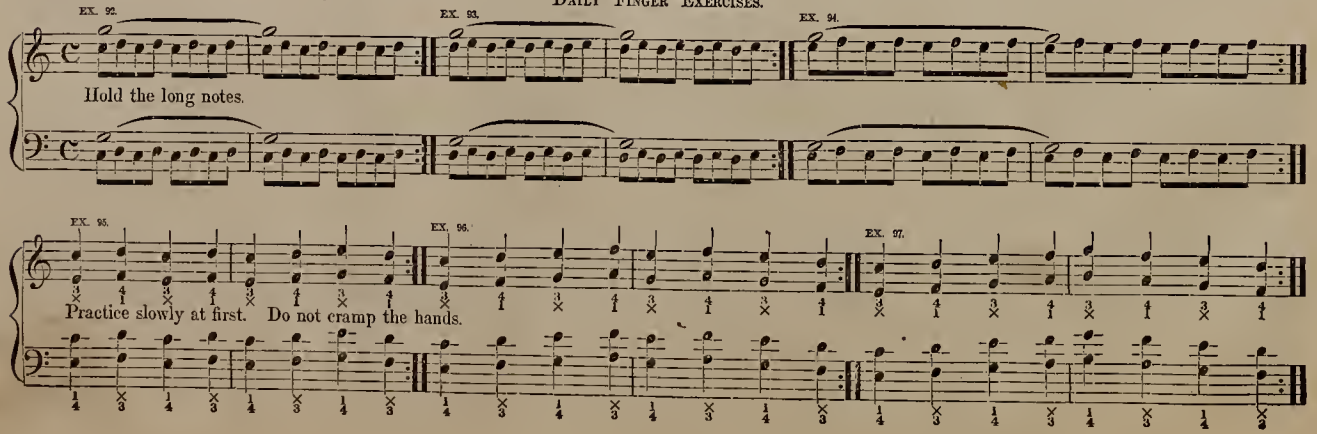
SIXTEENTH STUDY.



SELECTION.



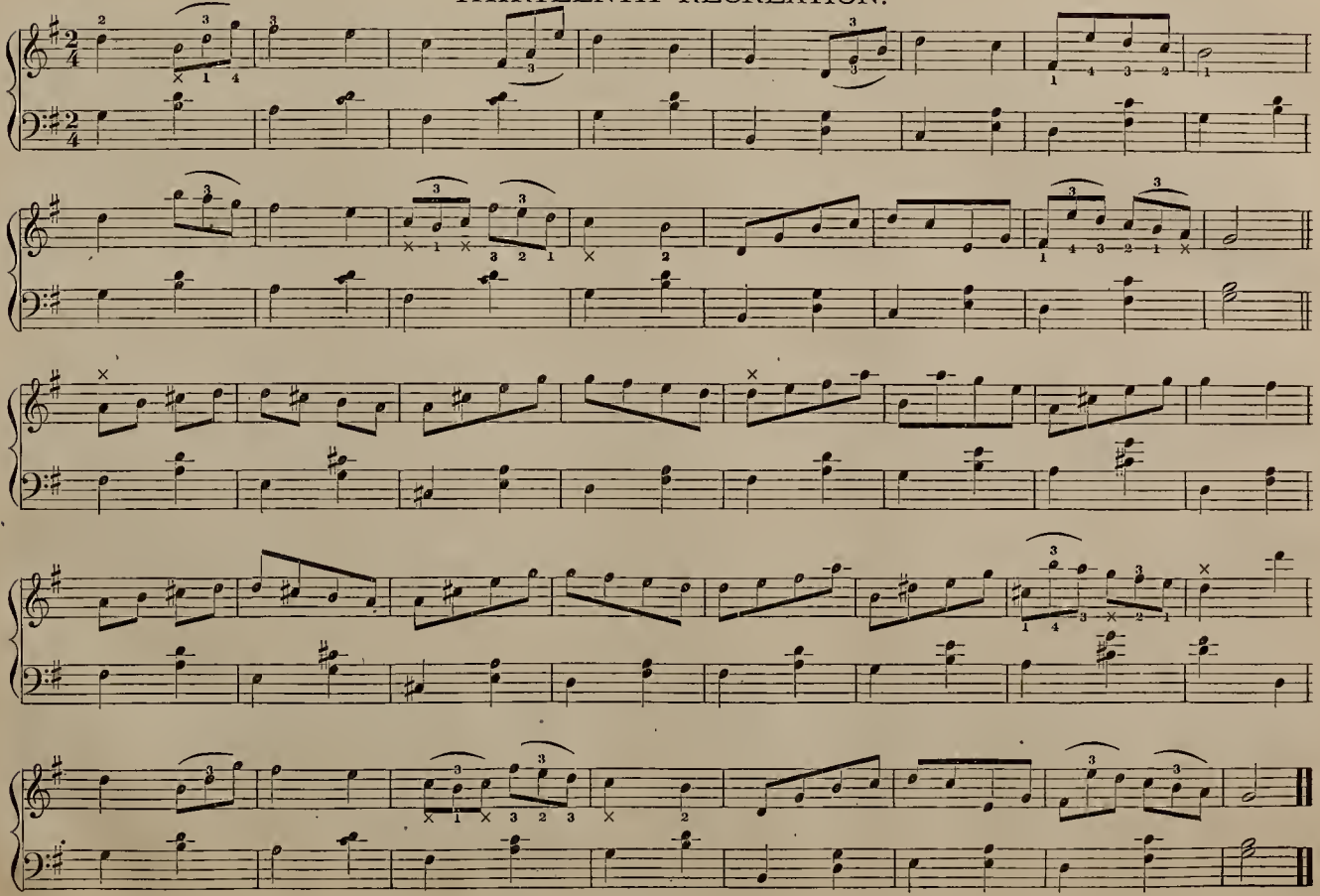
Daily Finger Exercises.



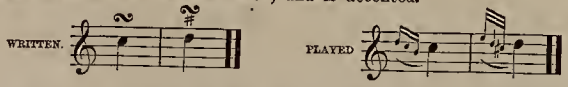
When three notes are played during one beat, they are called *Triplets*, and are indicated by the figure $\overset{\frown}{3}$ being placed over or under them, as in the first measure of the following piece.

A group of Triplets should be played as though the word "*hap-pi-ly*" were spoken upon the beat or beats where they occur.

THIRTEENTH RECREATION.

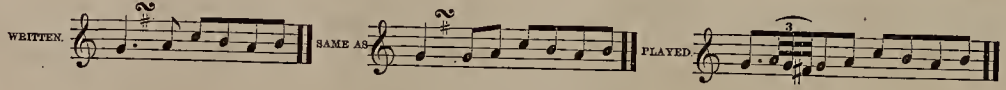


One of the most graceful emhellishments is called the TURN, thus represented: ∾ and is used before or after the tone to which it helongs. The turn hefore a note consists of the note on the first degree above the note, *over or under which it is immediately* placed, the notc itself and next, the note on the degree helow, these three notes preceding the main note. When an accidental is used with the turn, it indicates that the lower tone is to be affected by it. This turn takes from the value of the note itself, and is accented.

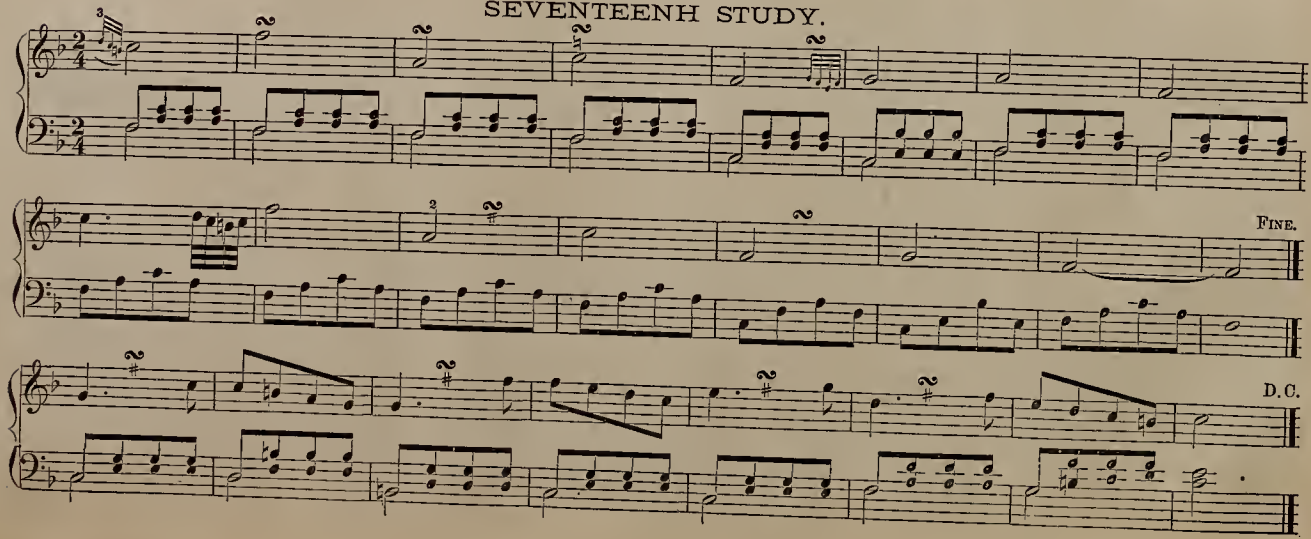


The Turn *after* a note, is written at the right; it consists of four tones as illustrated by the following example, and is more graceful than the former.

When a Turn follows a dotted note, the last note of the Turn should occur where the value of the dot is added, so that the following note may be distinct.



SEVENTEENH STUDY.



SCALE OF G MINOR.

EX. 98.

EX. 99.

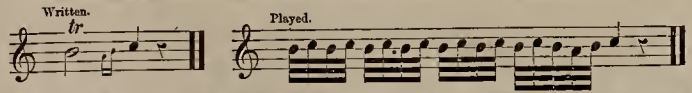
EIGHTEENTH STUDY.

Andante.

p

THE TRILL.

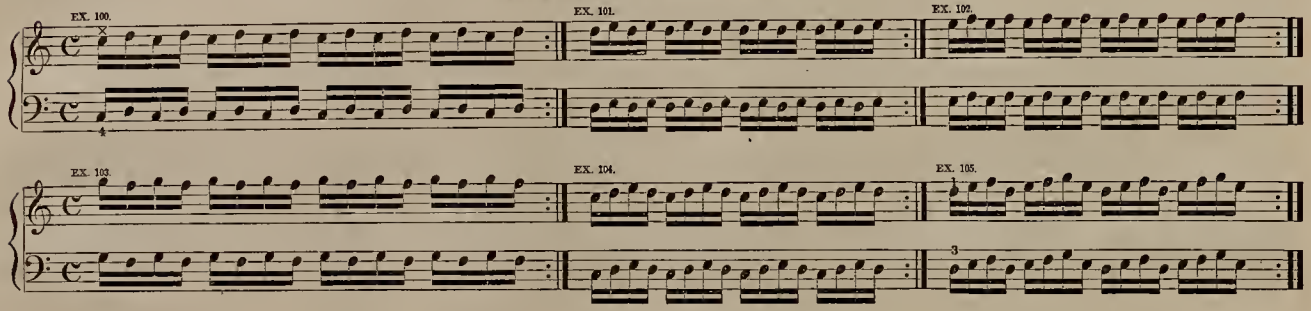
The TRILL is a brilliant embellishment, and requires much practice in order to execute it evenly and rapidly. It is indicated by the sign *tr*, and consists of two notes, viz: the principal note, over or under which it is written, and the note above. These two notes are played alternately, in rapid succession, during the length of the principal note. When the succeeding note is on the degree above, the Trill has a termination, in which a note on the degree below is introduced. If the succeeding note is on the degree below, the Trill has no termination.



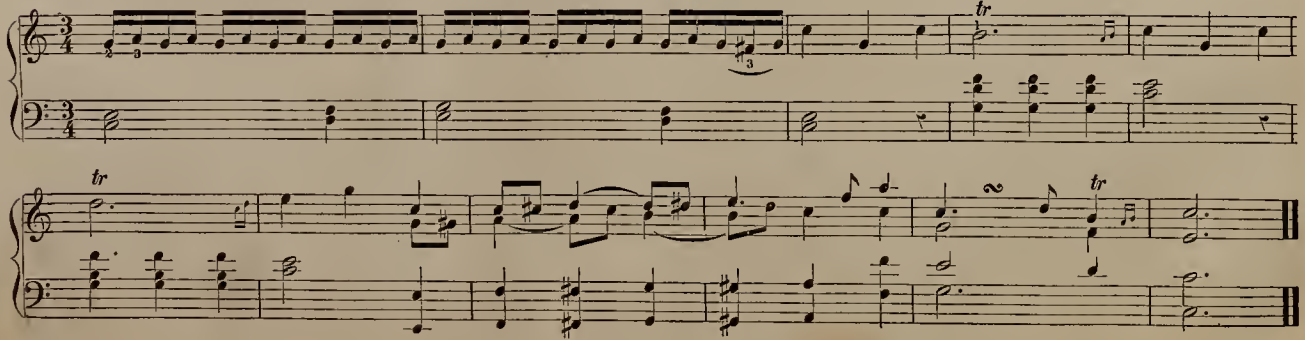
The termination is omitted when the Trill occurs upon notes which are too short to admit of it; also when the hand is playing other notes at the same time, so that the terminating notes cannot be introduced.

Play the preparatory exercises for the Trill slowly and evenly, with the hand in the proper position.

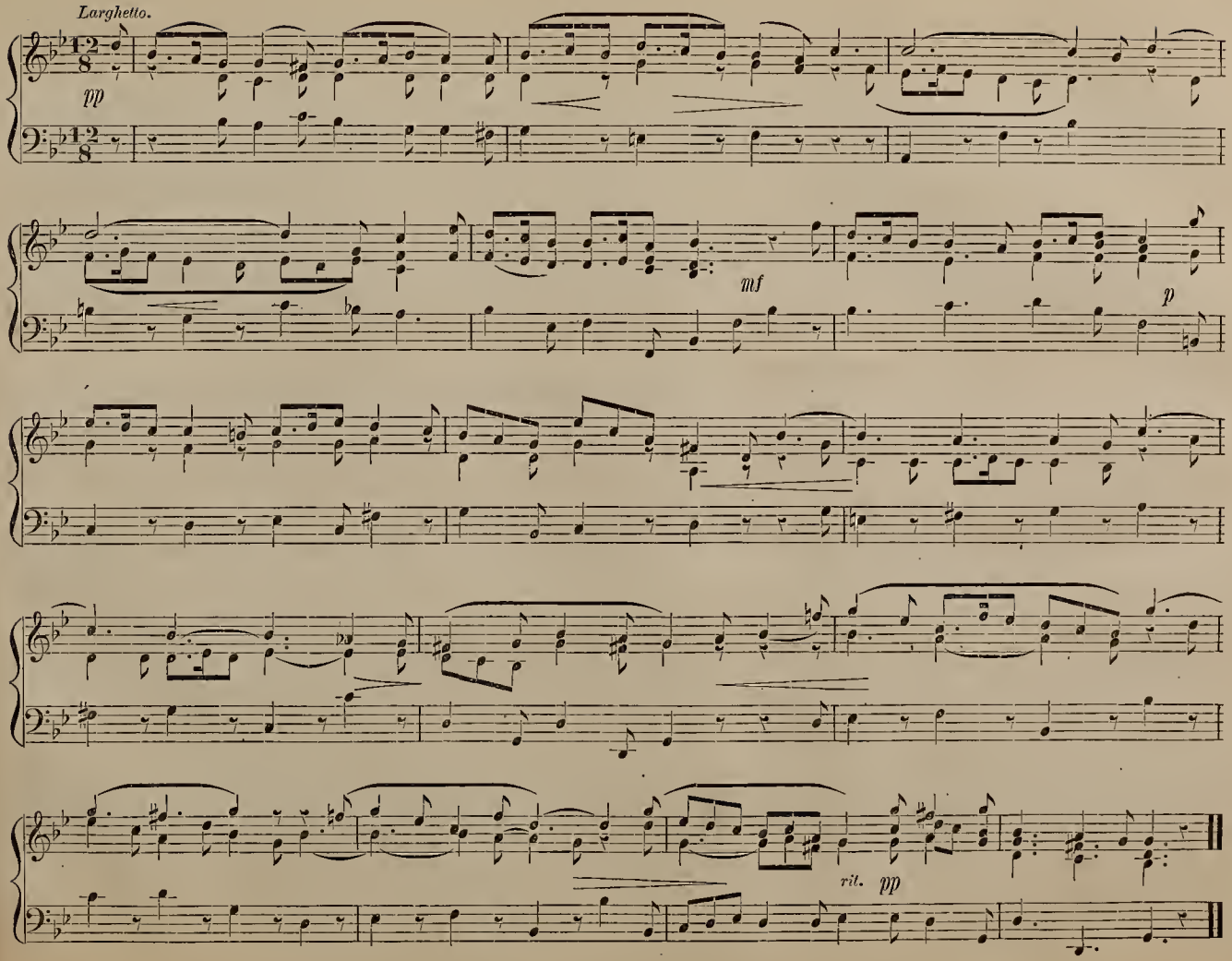
PREPARATORY EXERCISES FOR THE TRILL.



NINETEENTH STUDY.



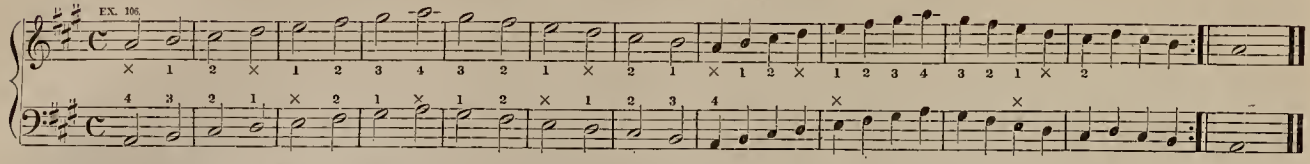
TRANSCRIPTION.



The next Major Scale in the order of progression begins on A, the fifth of D, and requires the use of G♯, in addition to the two sharps of the preceding key. The signature has three sharps. Use F♯, C♯, and G♯. The order of the fingering is the same as in the key of D.

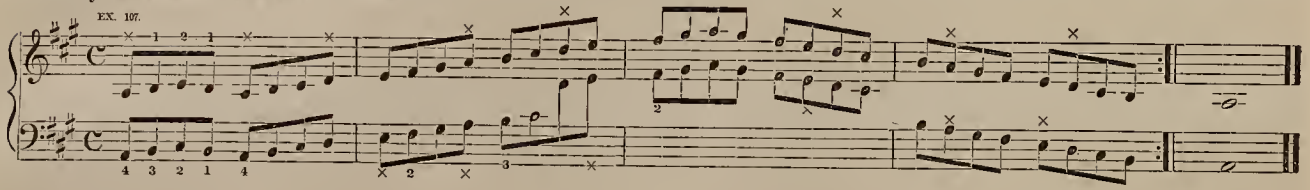
SCALE OF A MAJOR.

EX. 106.

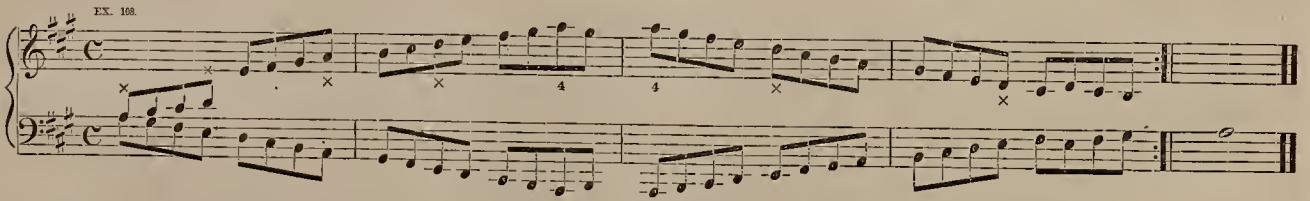


Play the Scale in Octaves with both hands.

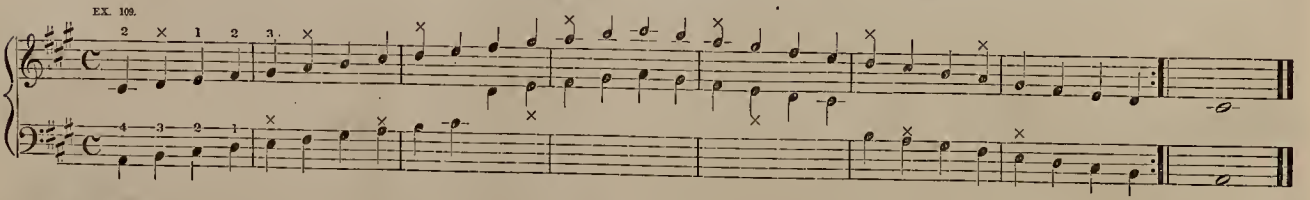
EX. 107.



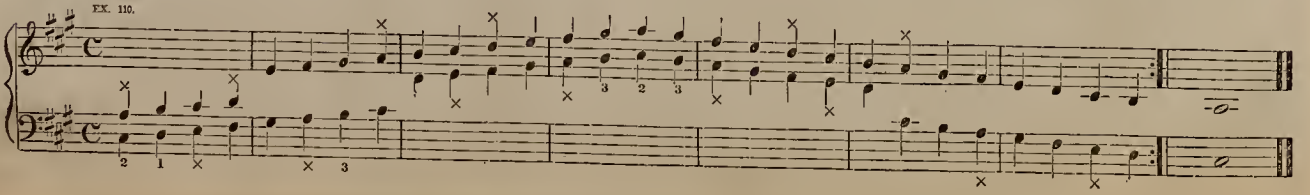
EX. 108.



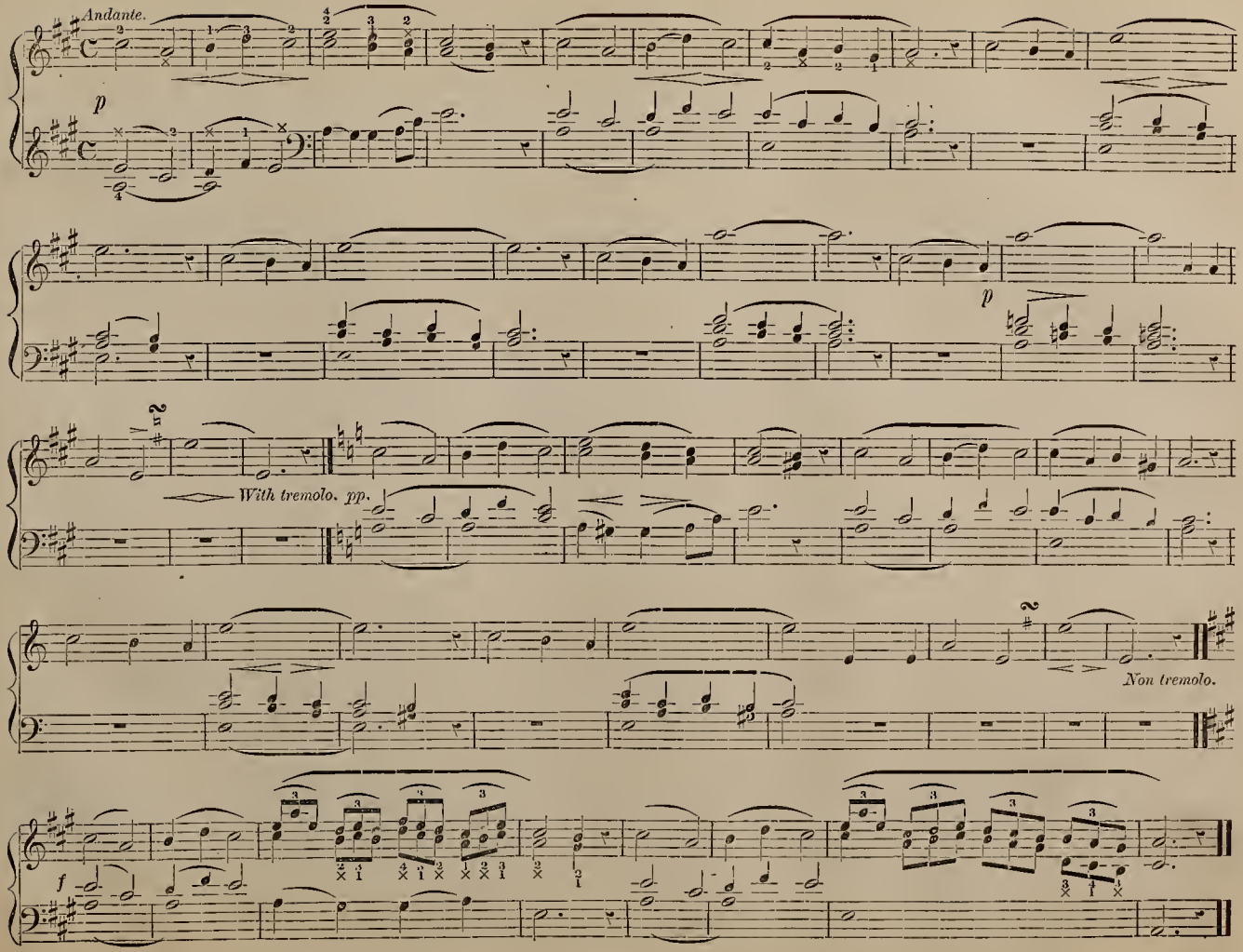
EX. 109.



EX. 110.

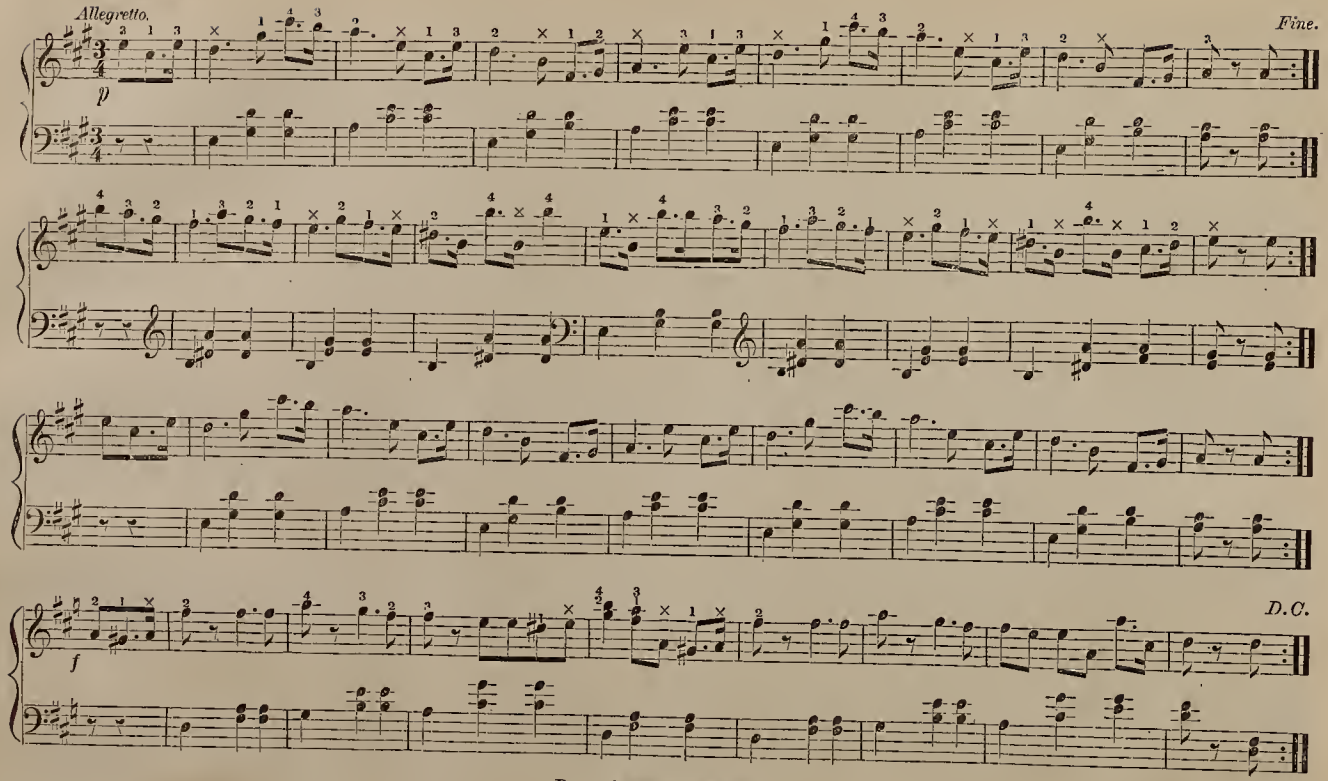


TWILIGHT THOUGHTS.

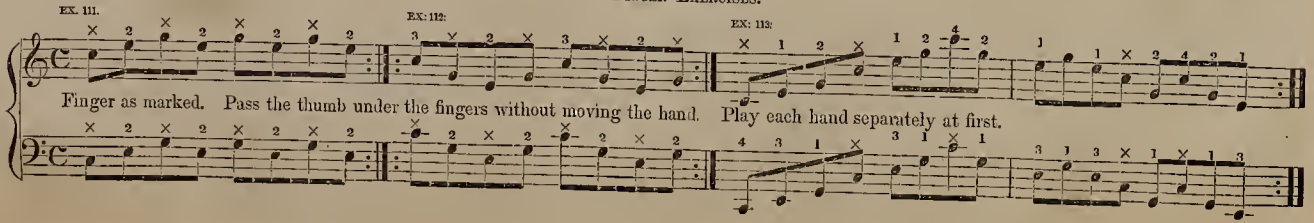


FOURTEENTH RECREATION.

Redowa.

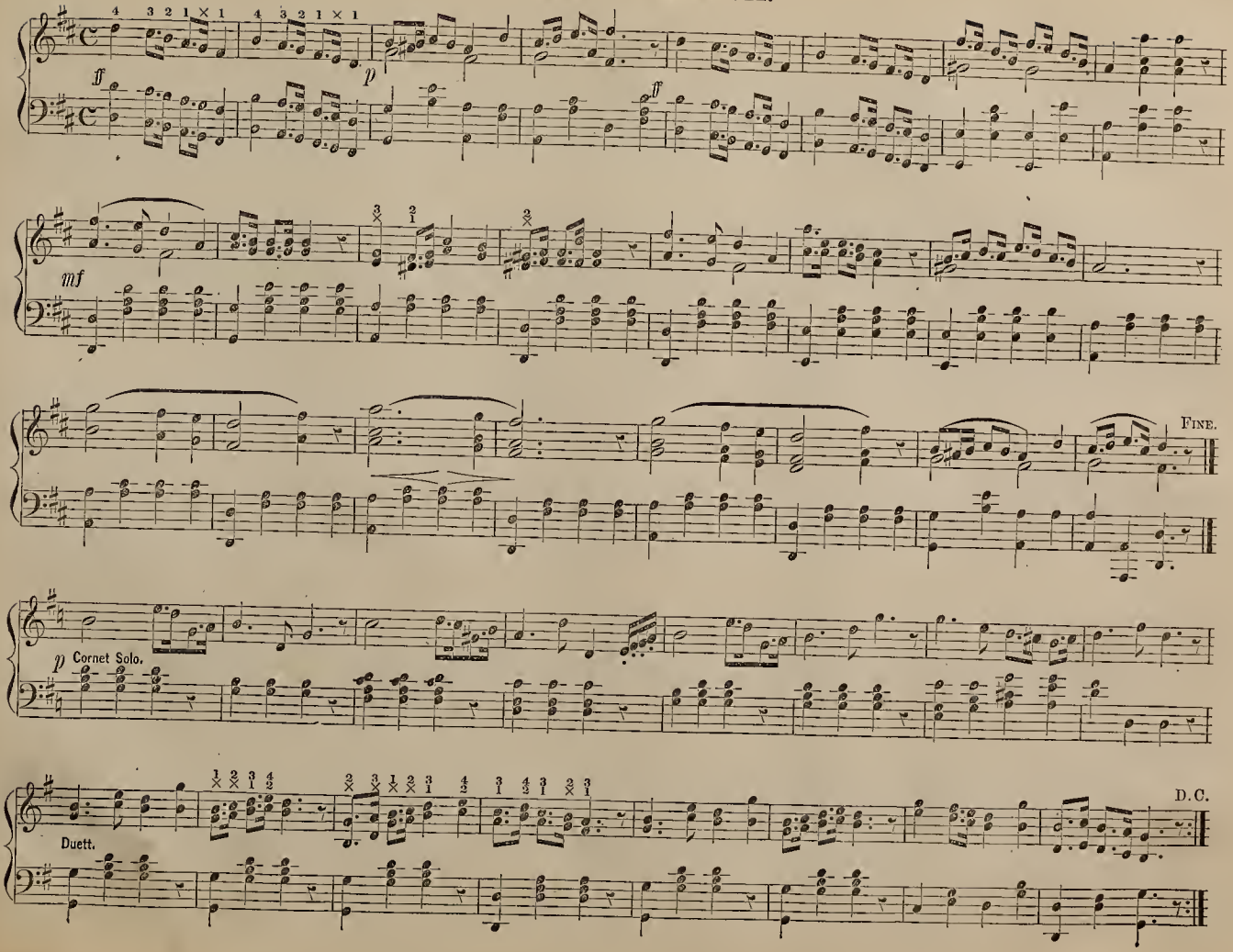


Daily Finger Exercises.



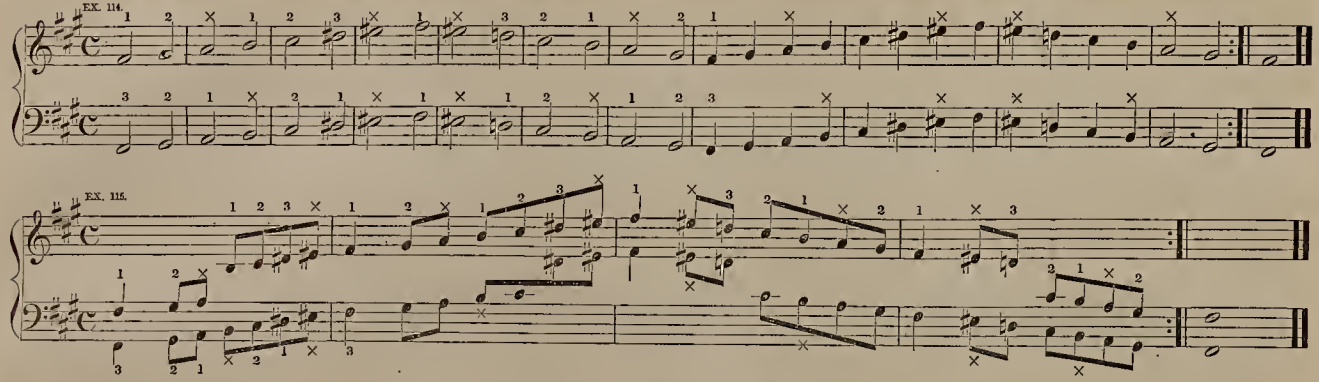
Finger as marked. Pass the thumb under the fingers without moving the hand. Play each hand separately at first.

SARATOGA MARCH.

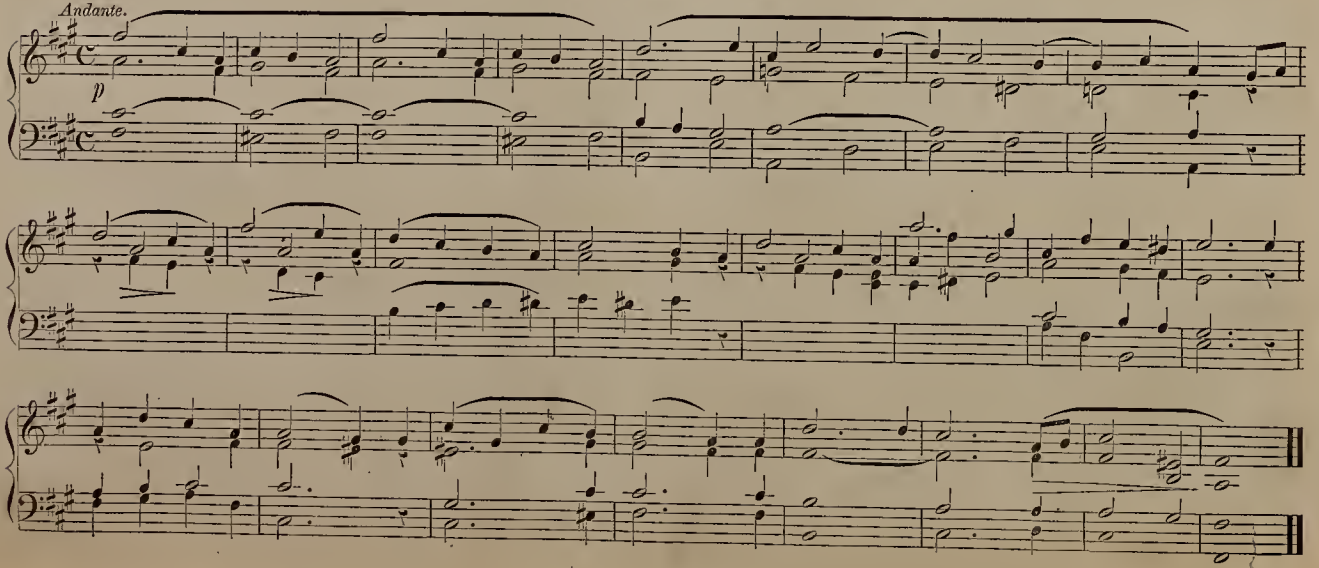


SCALE OF F♯ MINOR.

The relative minor of the Scale of A Major, based upon its sixth, is given in the following exercises. Commit the fingering to memory.



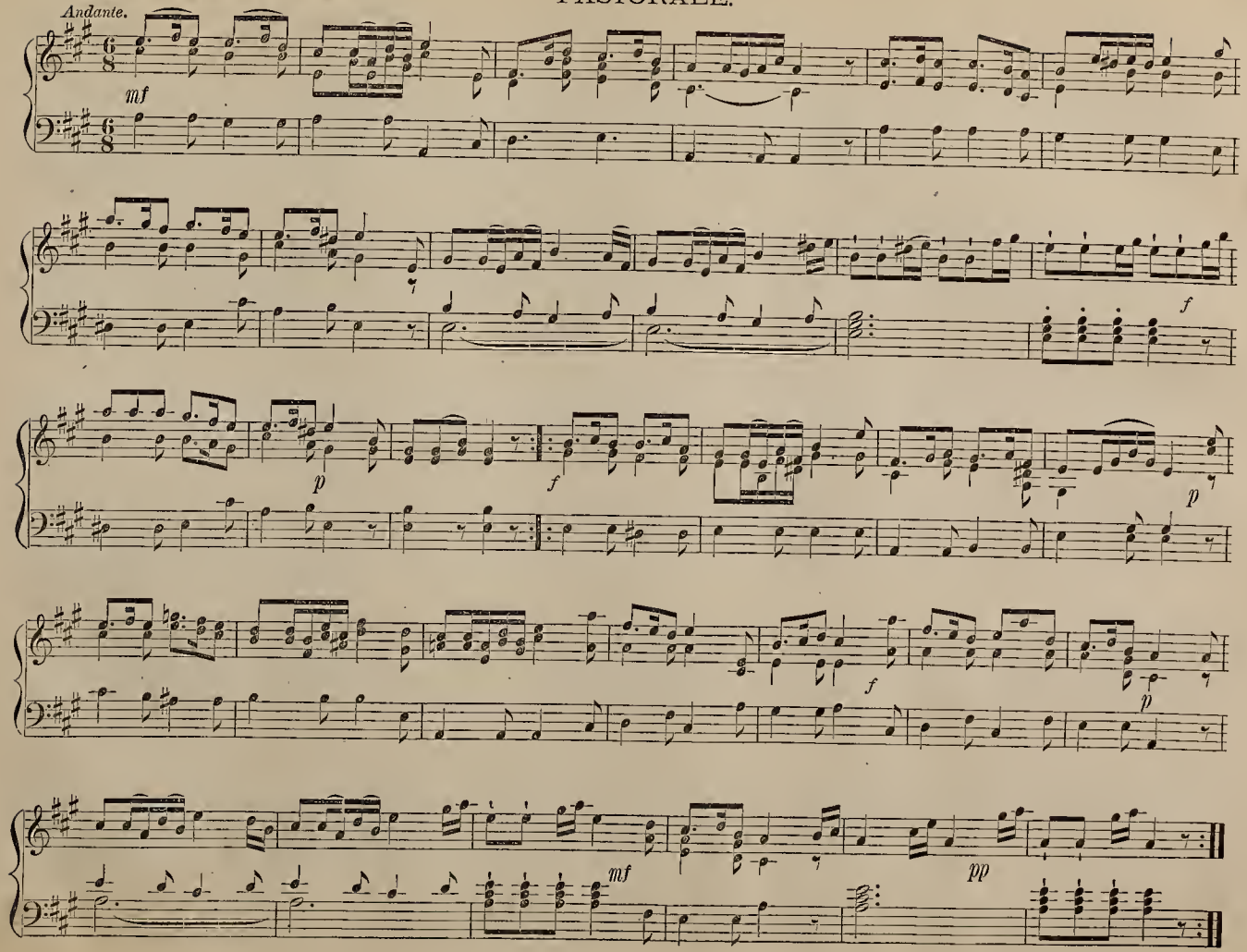
TWENTIETH STUDY.



Separate the notes which are not tied.

PASTORALE.

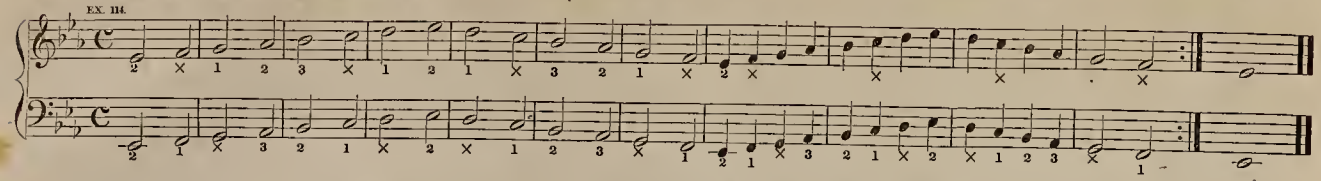
Andante.



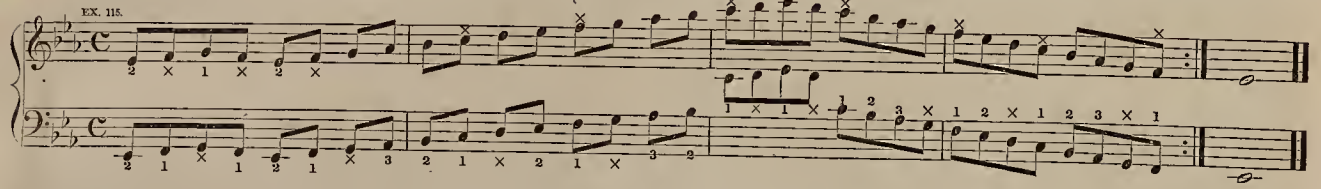
SCALE OF E FLAT.

The next scale in which an additional flat is used is based upon the fourth of the key of B♭, and requires the use of A♭ to make the correct order of intervals. The signature has three flats.

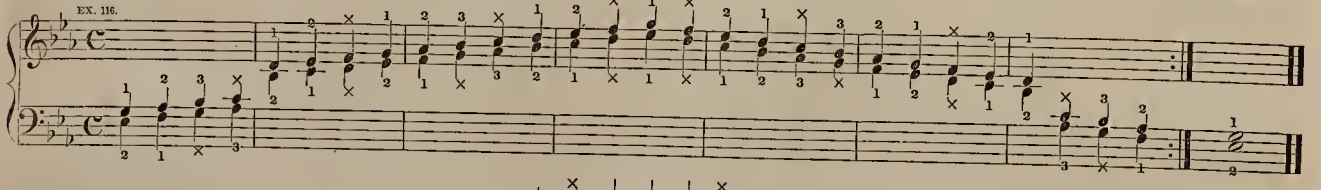
EX. 114.



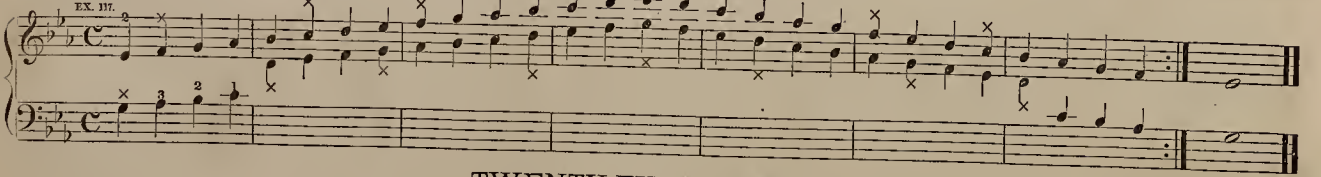
EX. 115.



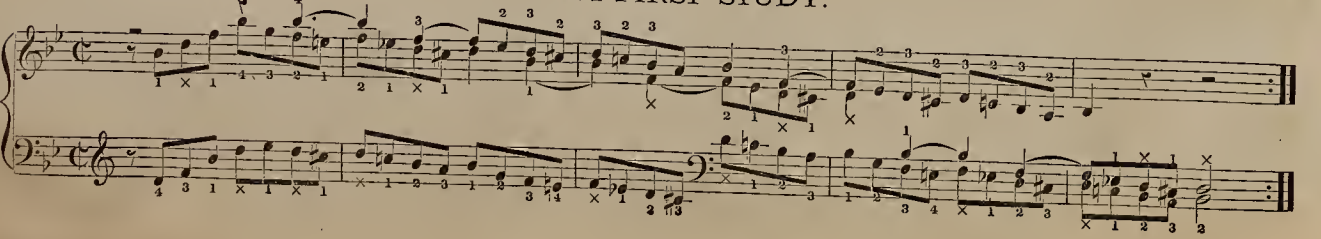
EX. 116.



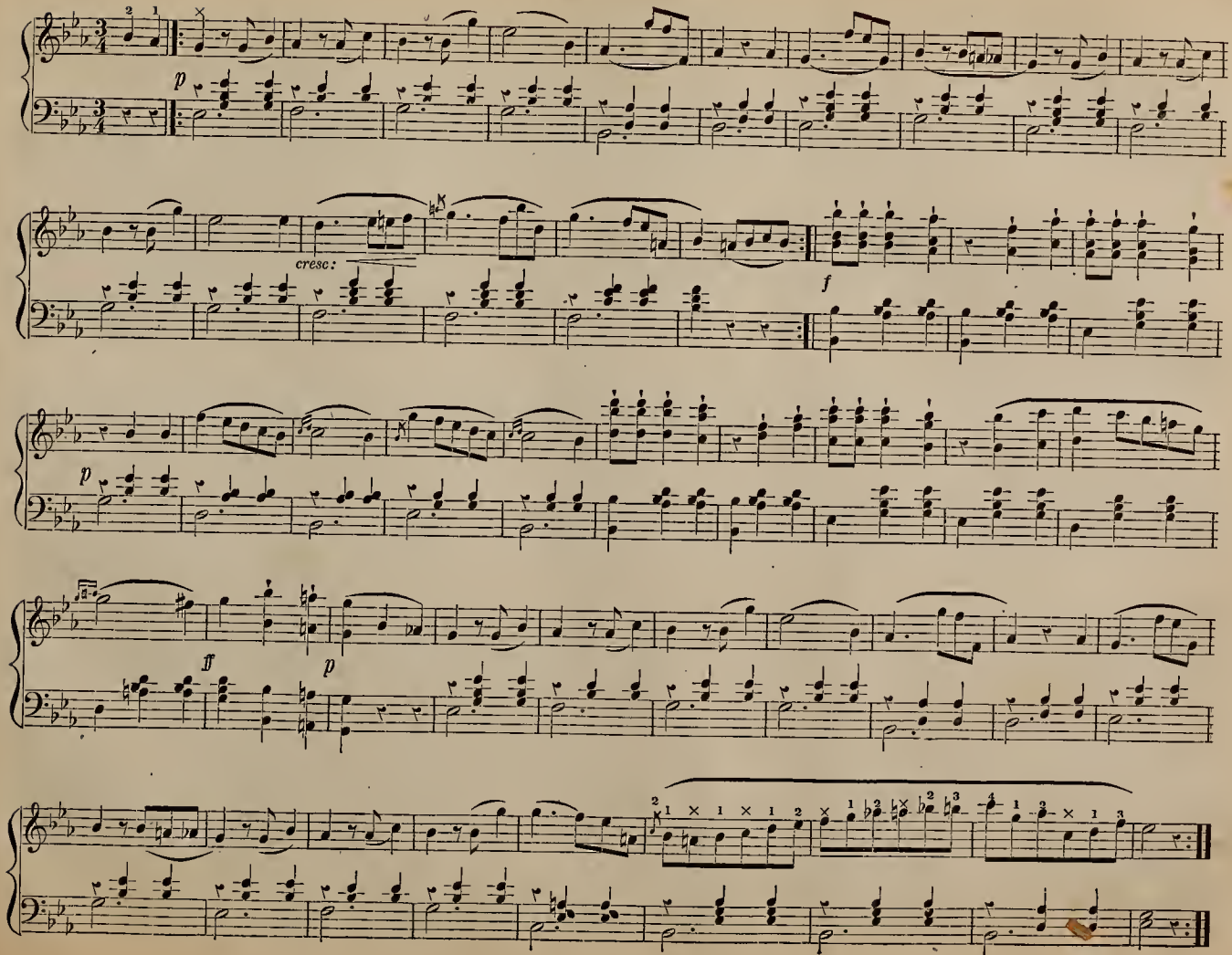
EX. 117.



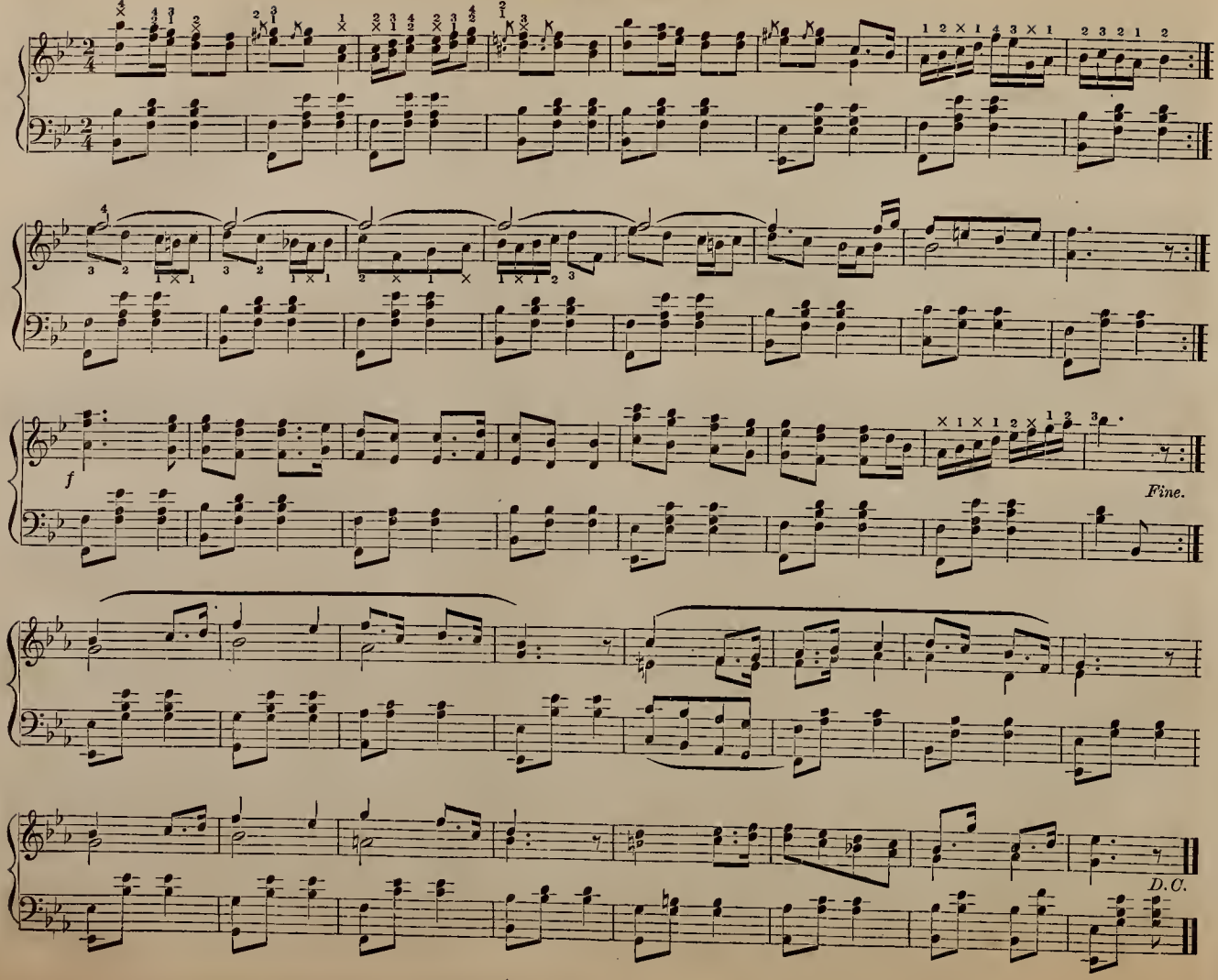
TWENTY-FIRST STUDY.



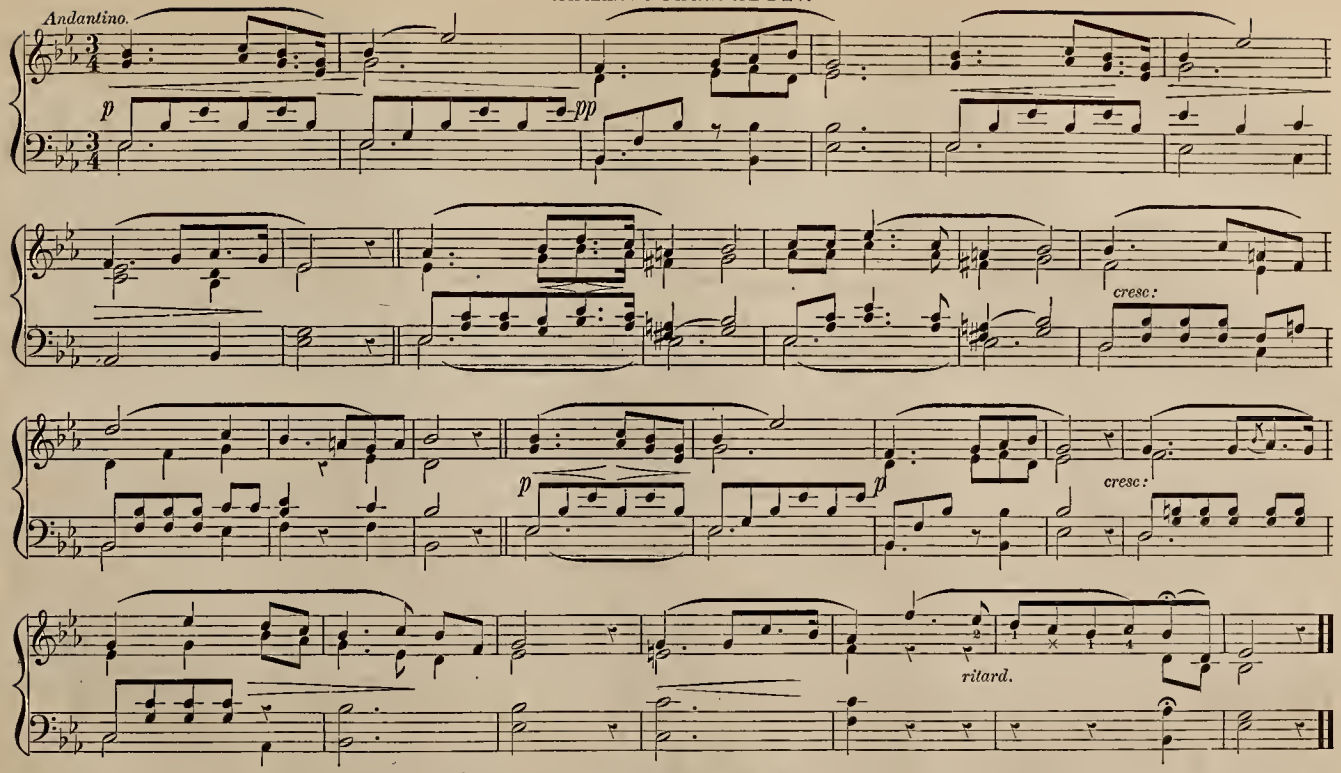
GIRALDA WALTZ.



GREETING POLKA.

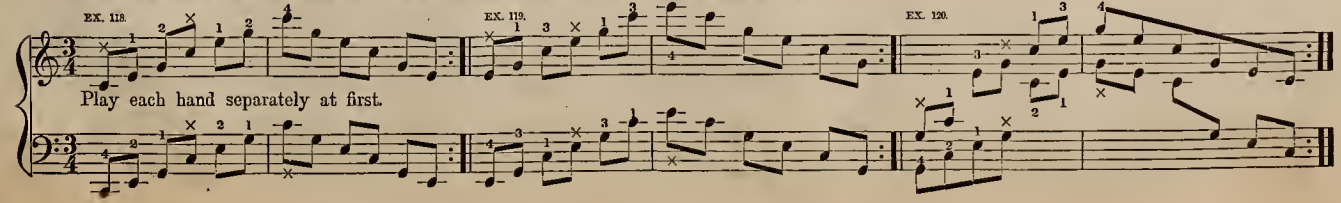


TRANSCRIPTION.

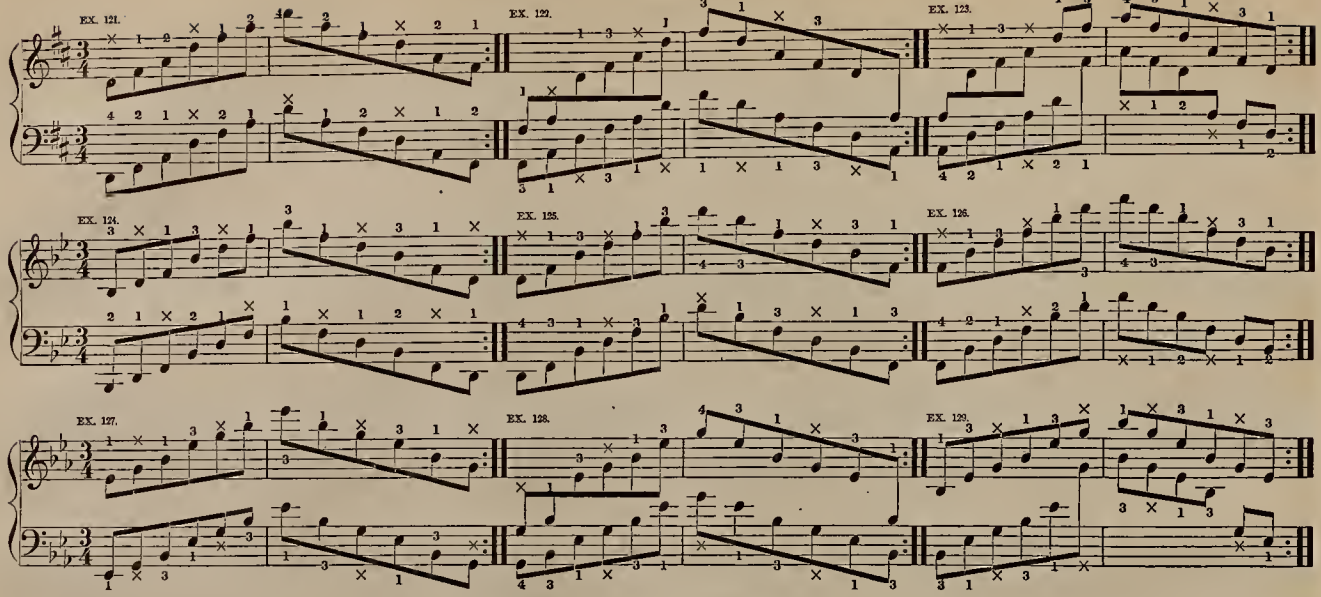


Daily Finger Exercises.

Arpeggios consist of the notes of a chord, played one after the other in succession.

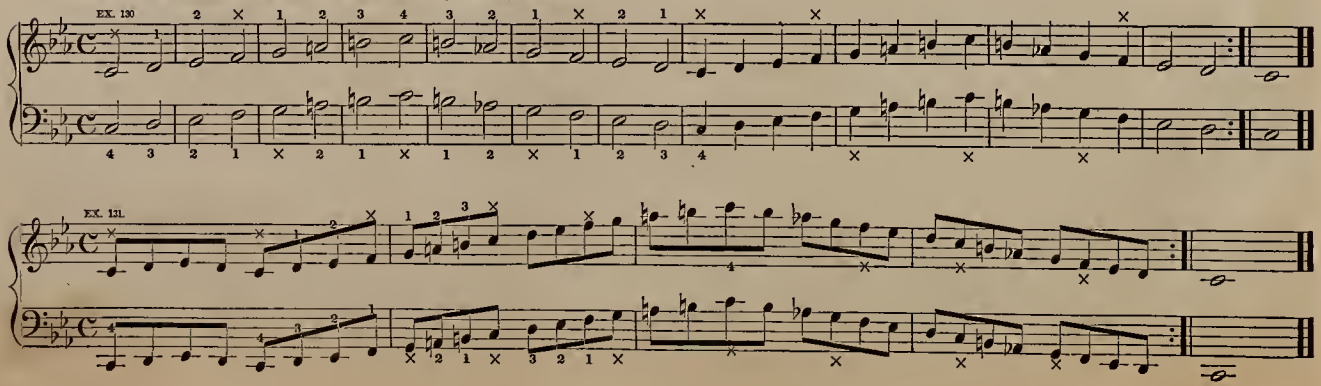


ARPEGGIO EXERCISES.



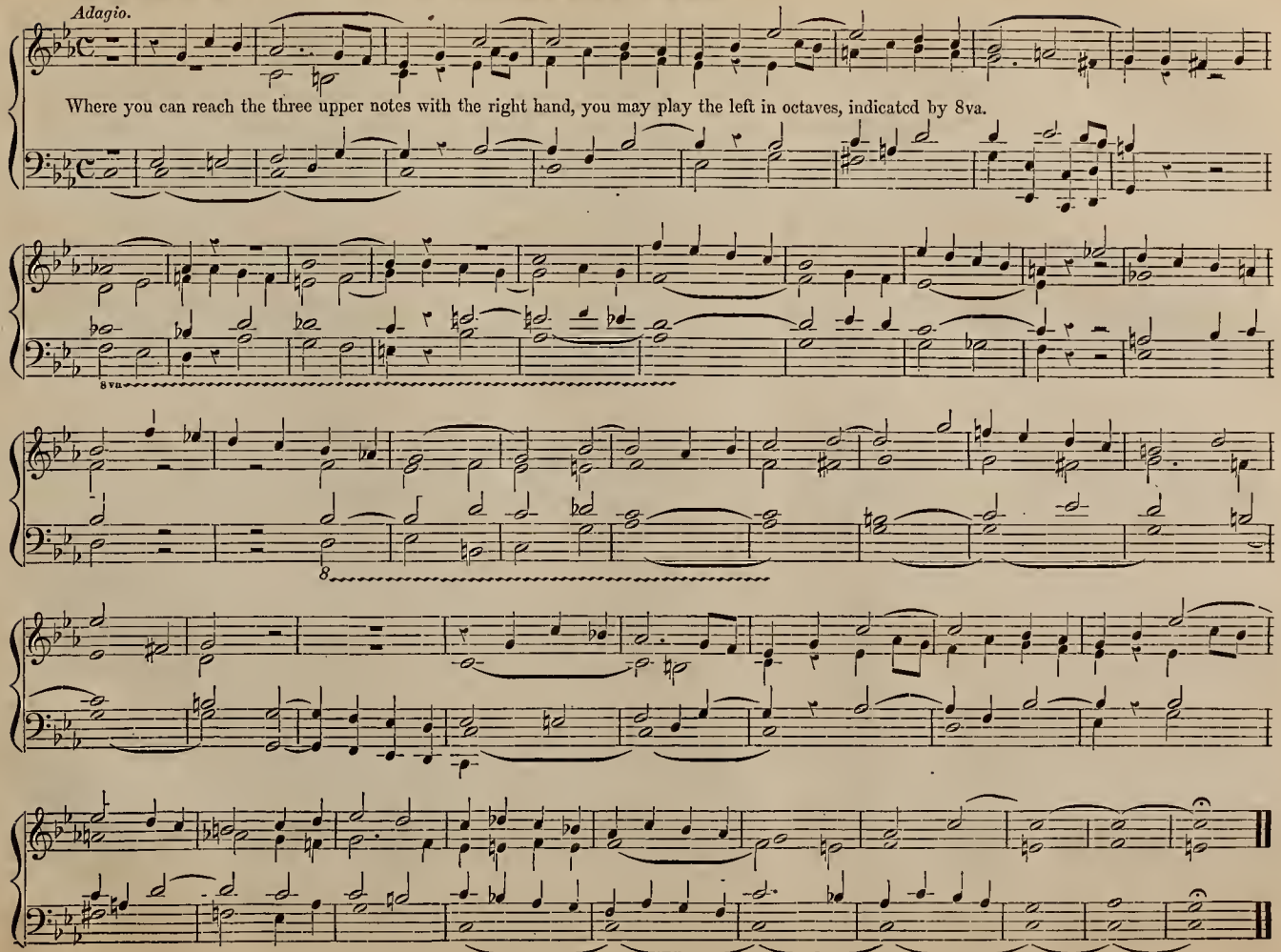
SCALE OF C MINOR.

This Scale is founded on the sixth of the key of E♭ Major.



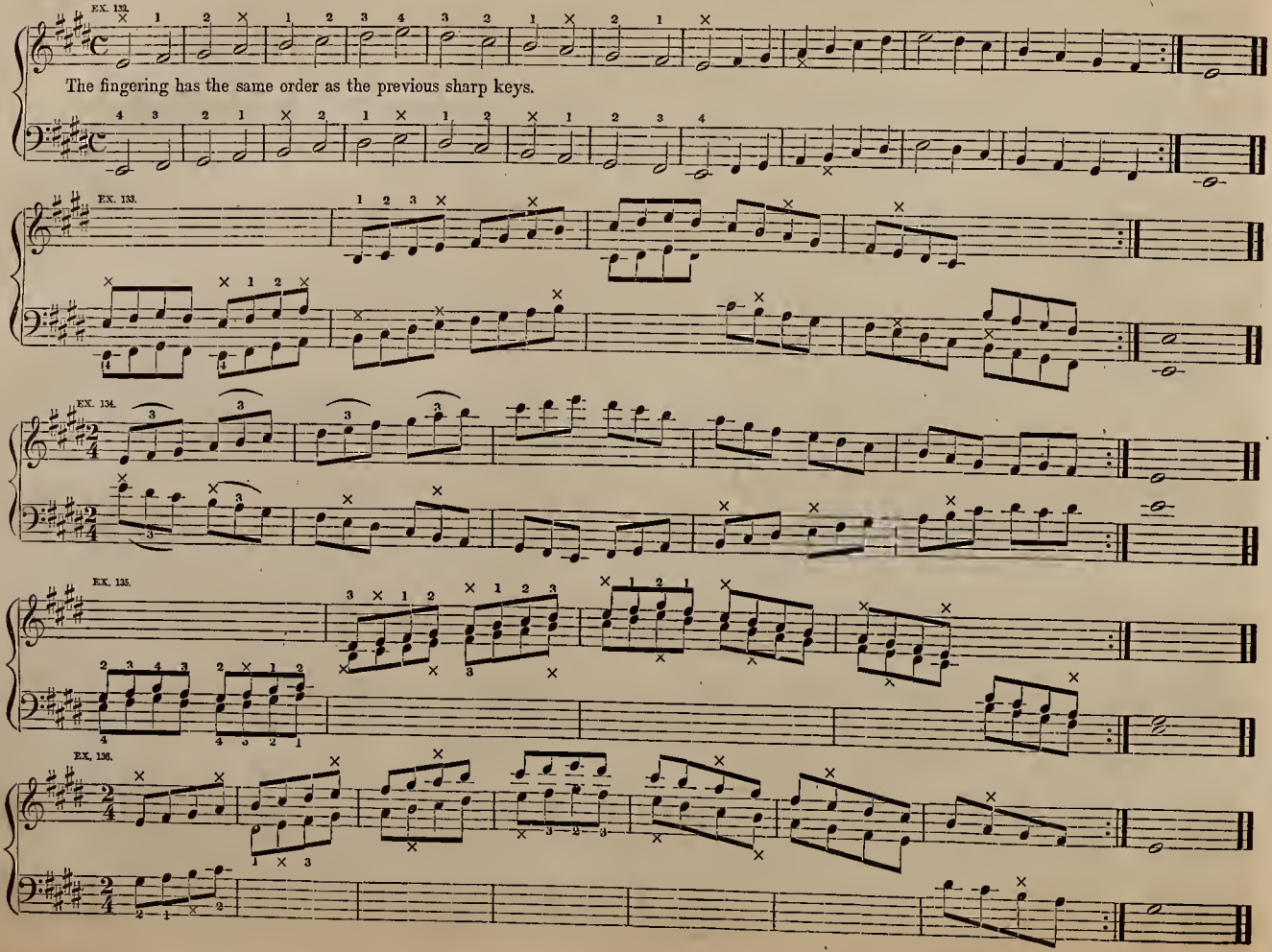
PRELUDE IN C MINOR.

You will find this piece to be an excellent study in the church style of organ music.



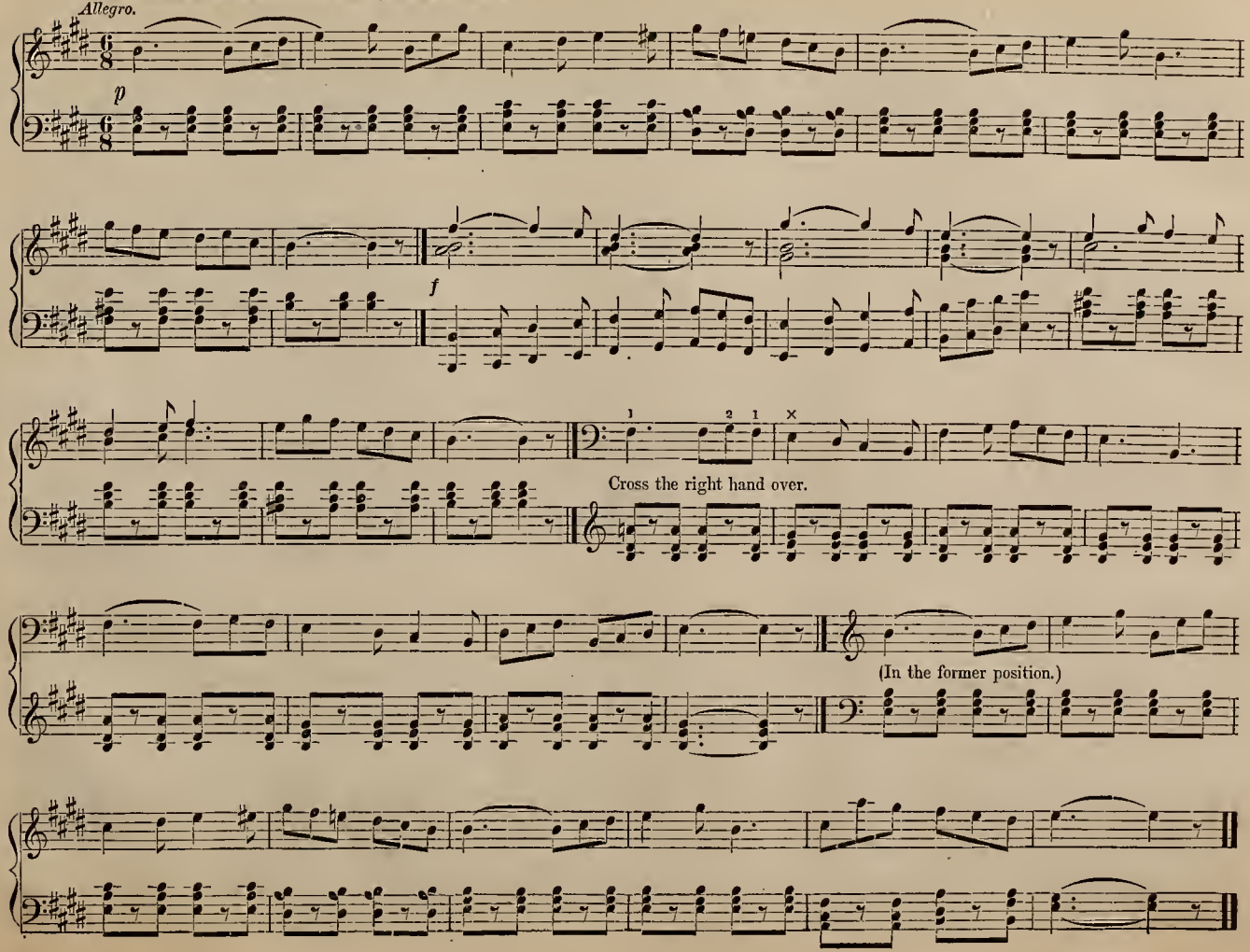
SCALE OF E MAJOR.

The next scale in which an additional sharp is used, is founded upon the fifth of A Major, and requires the use of D sharp instead of D♮. The signature has four sharps.

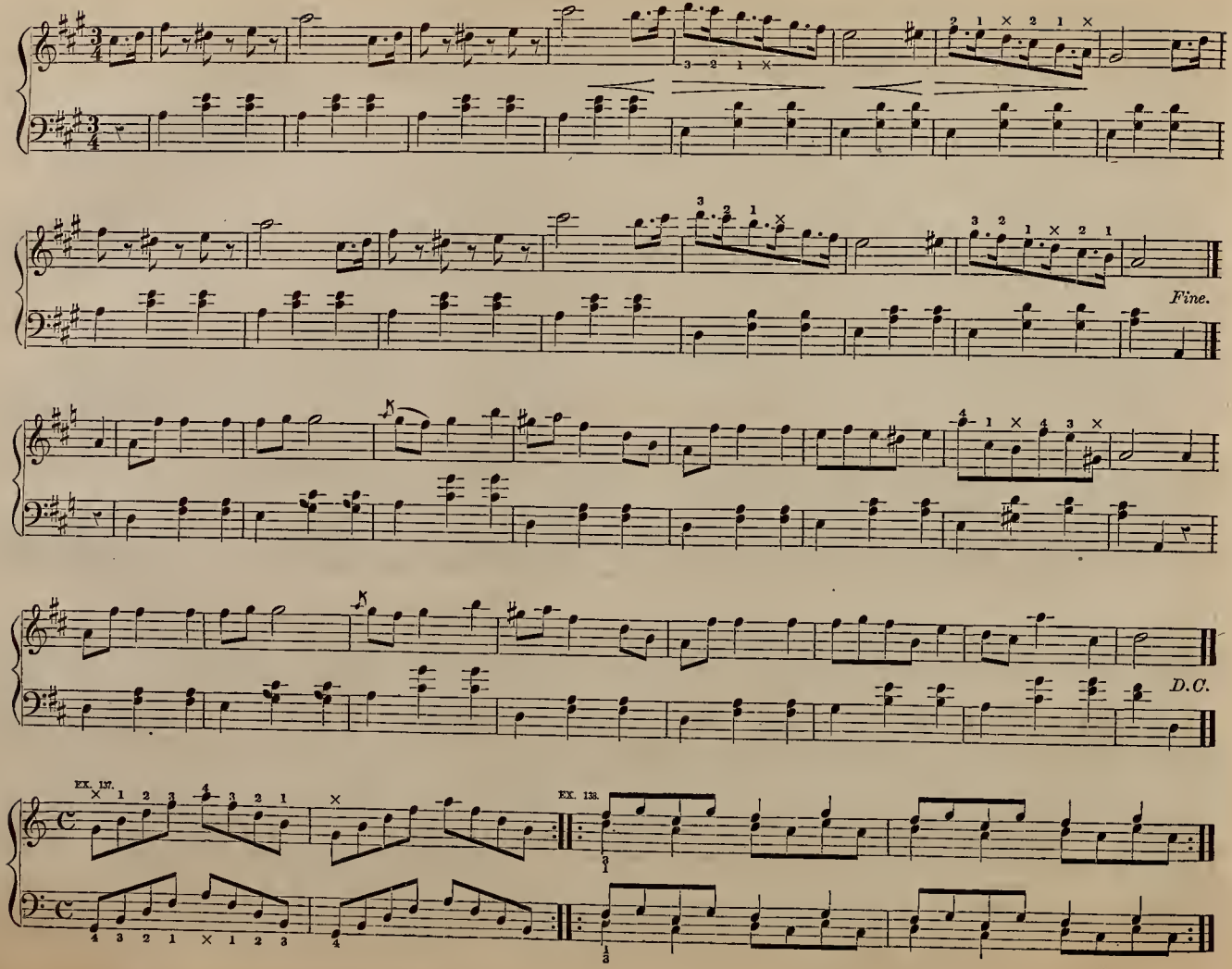


FIFTEENTH RECREATION.

At the seventeenth measure, cross the right hand over the left.



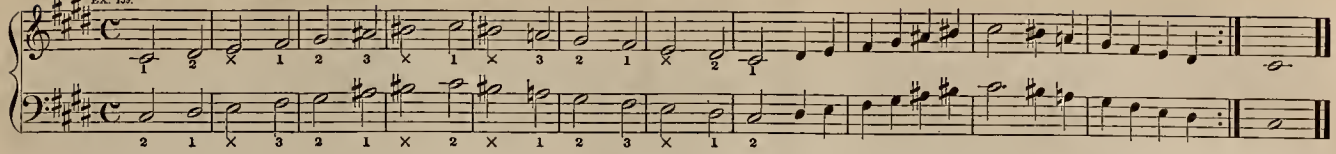
SIXTEENTH RECREATION.



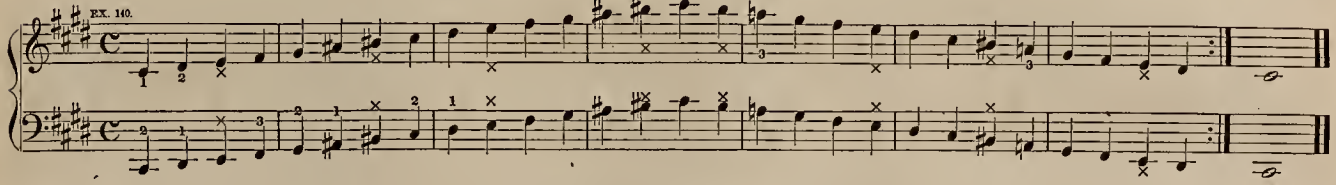
SCALE OF C♯ MINOR.

This scale is based upon the sixth of the key of E major, and is its relative minor.

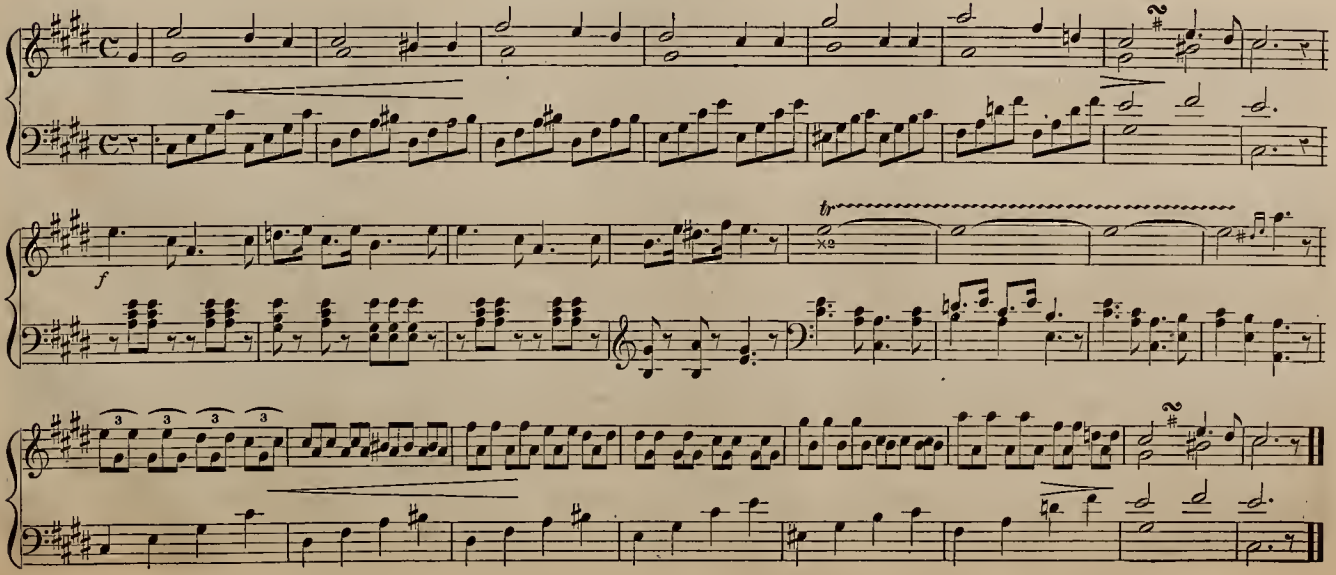
EX. 139.



EX. 140.

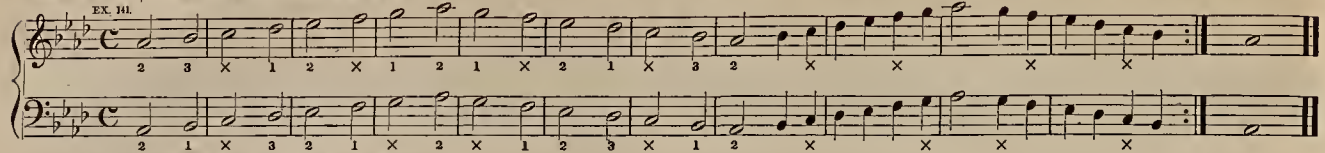


TWENTY-SECOND STUDY.

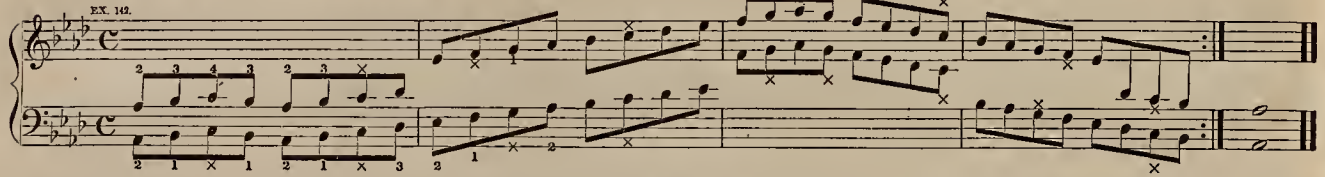


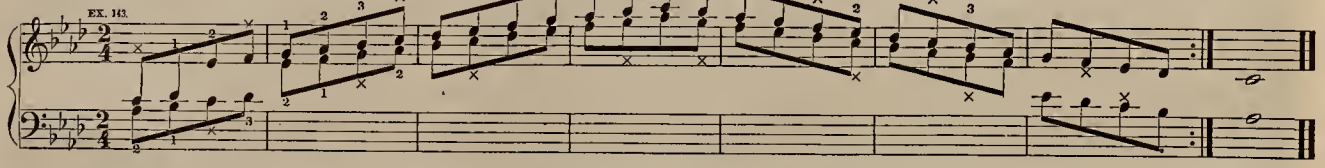
SCALE OF A♭.

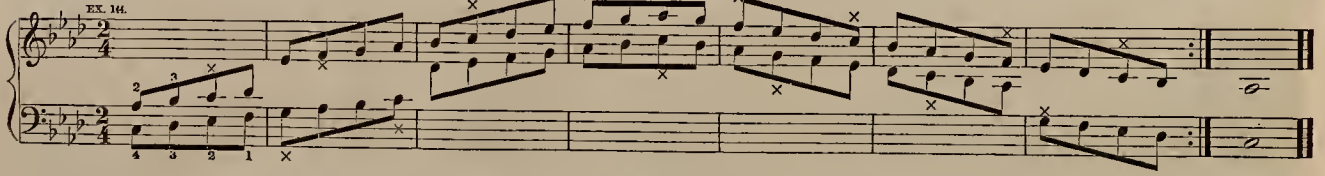
The fourth of the preceding flat major key is A♭; which, when used as the key-note of the scale, requires, besides the use of the other flats, D♭ instead of D♮. The signature has four flats.

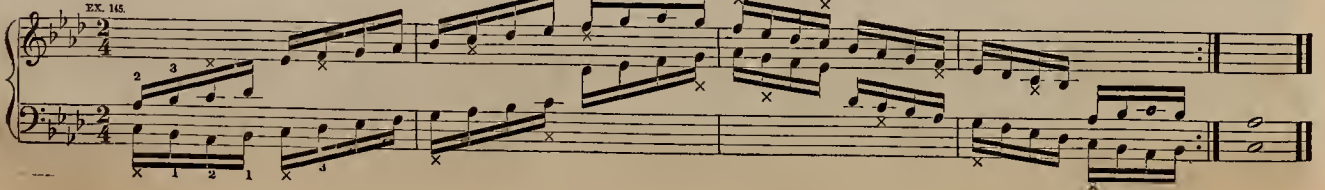


Play the scale in octaves, with both hands.

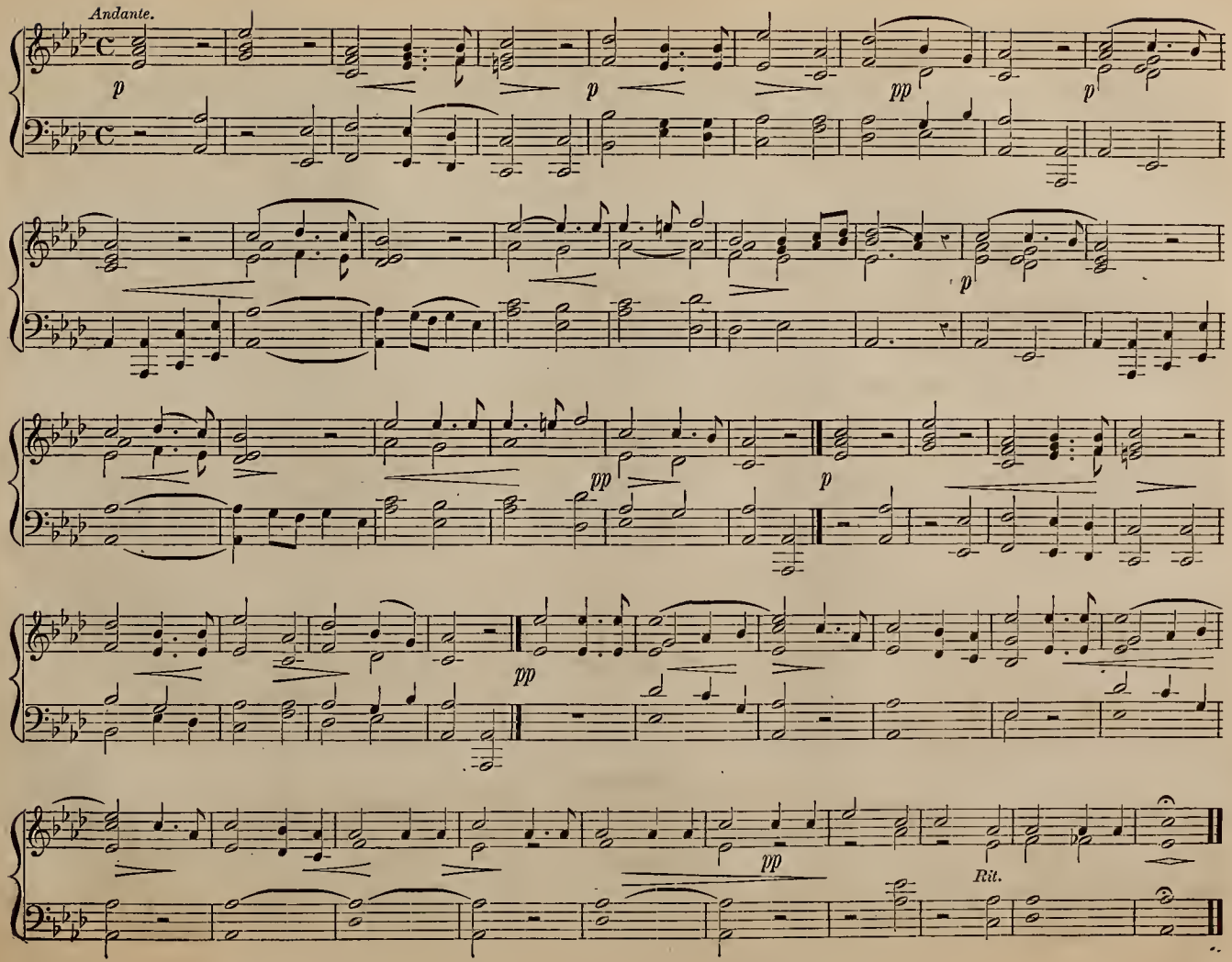




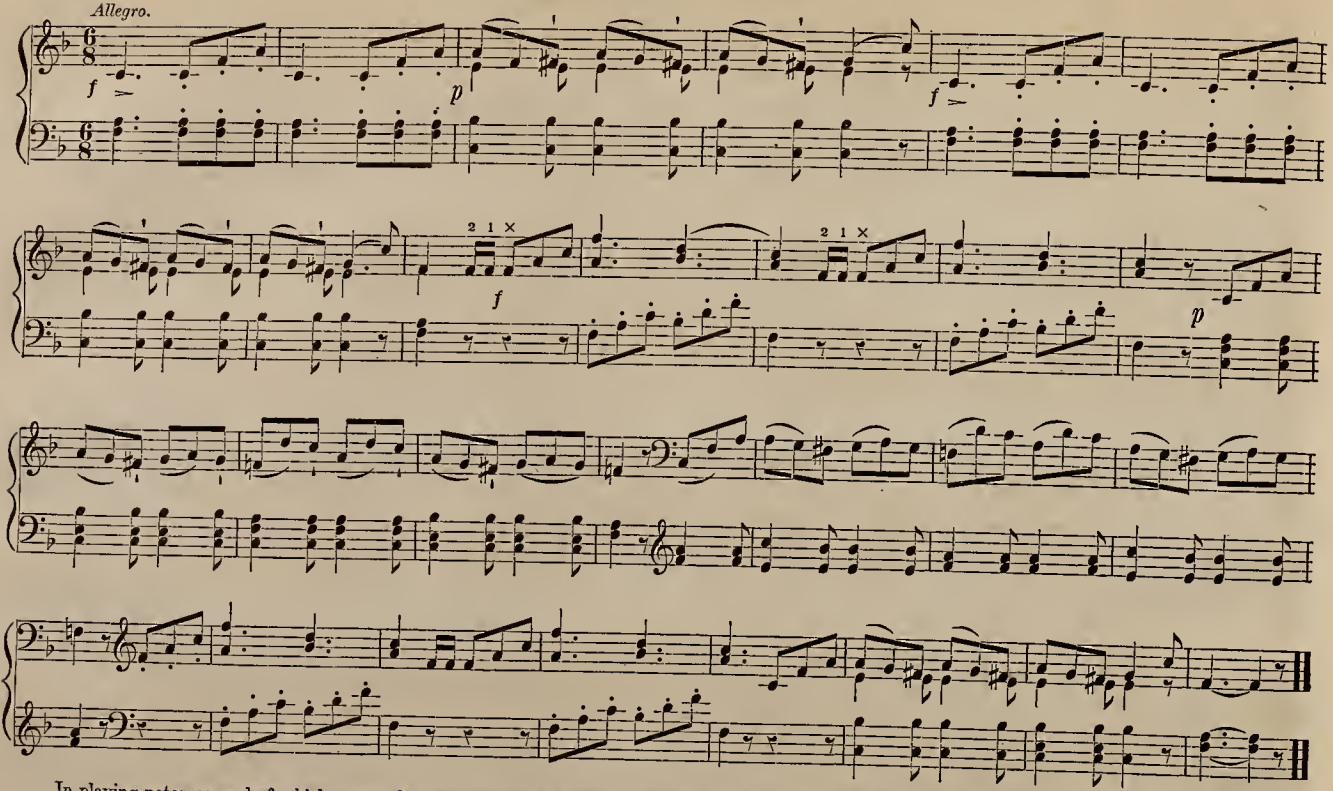




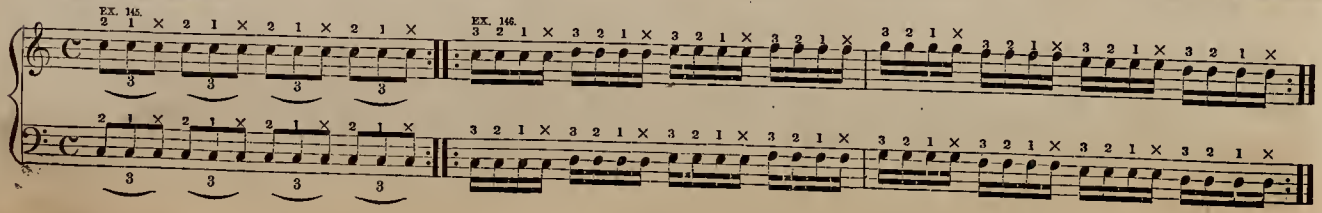
REST, SPIRIT, REST.



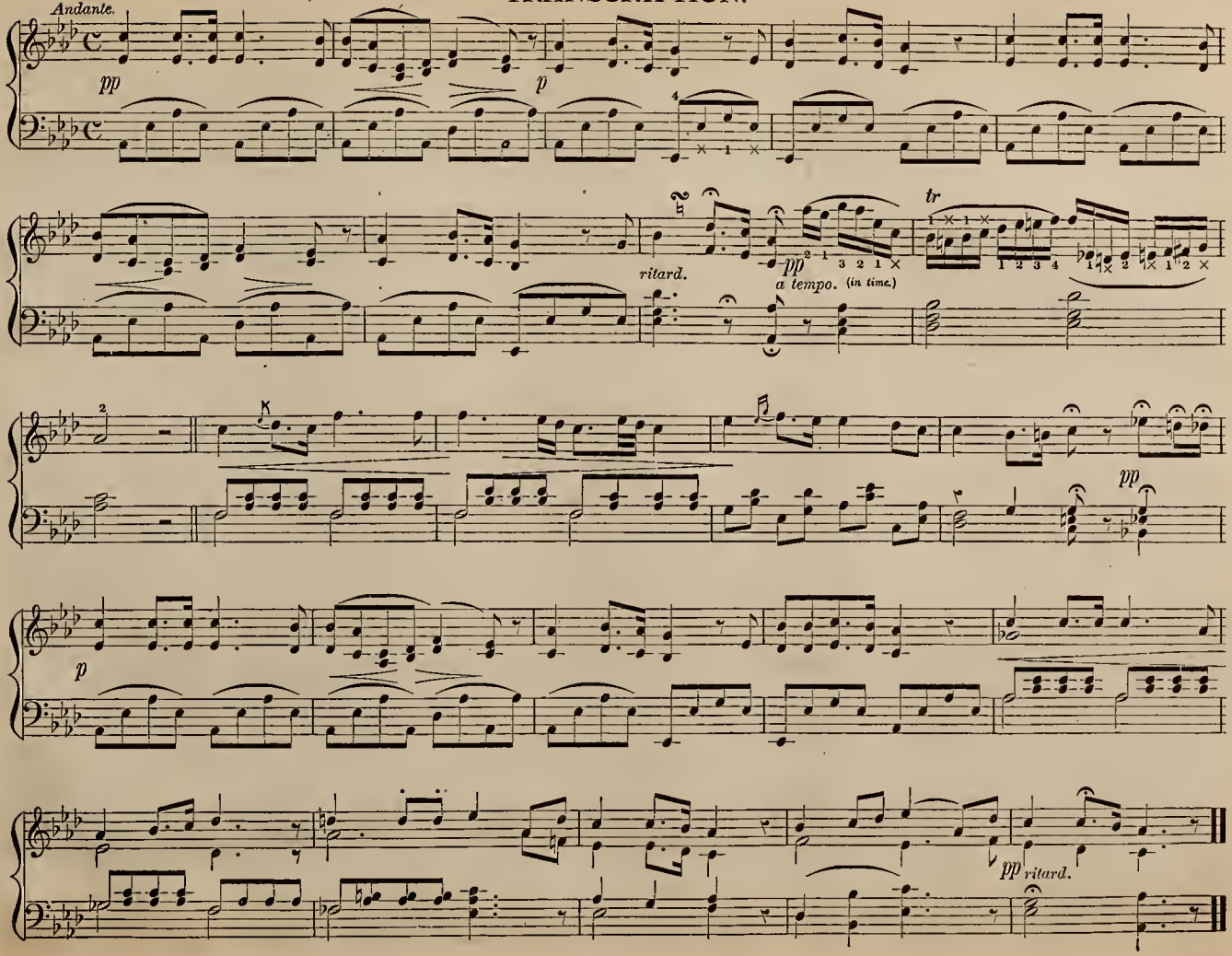
HUNTING SONG.



In playing notes, several of which are on the same degree, it is usual to change the fingers, as in the following exercises. Let the fingers slip from the keys in an easy manner.



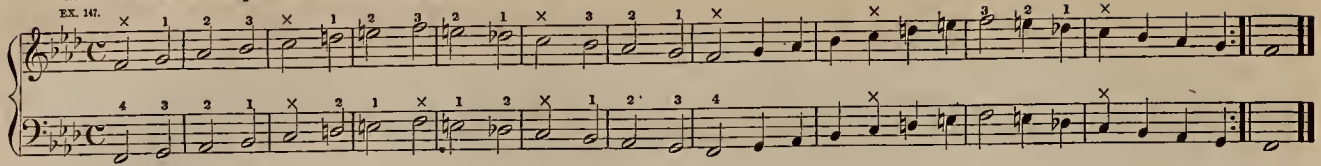
TRANSCRIPTION.



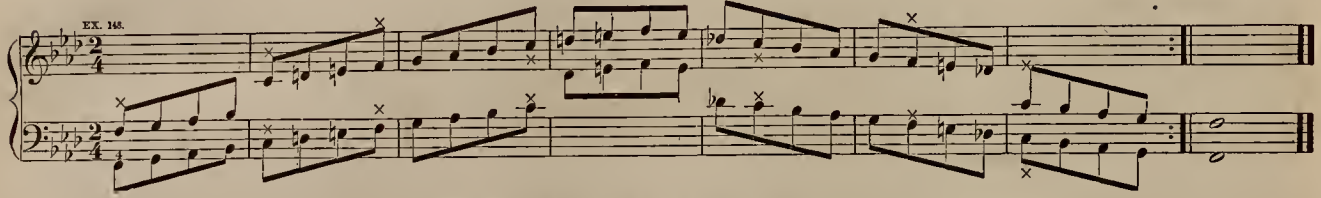
SCALE OF F MINOR.

This Scale is based upon the sixth of the Major key of A♭ Major.

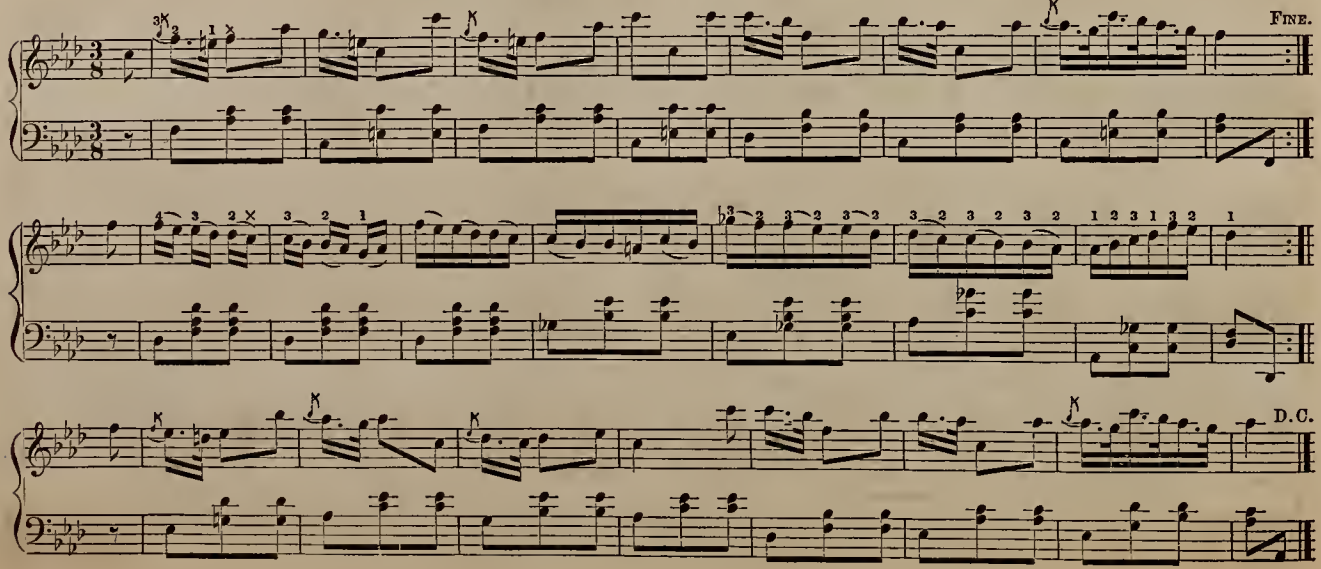
EX. 147.



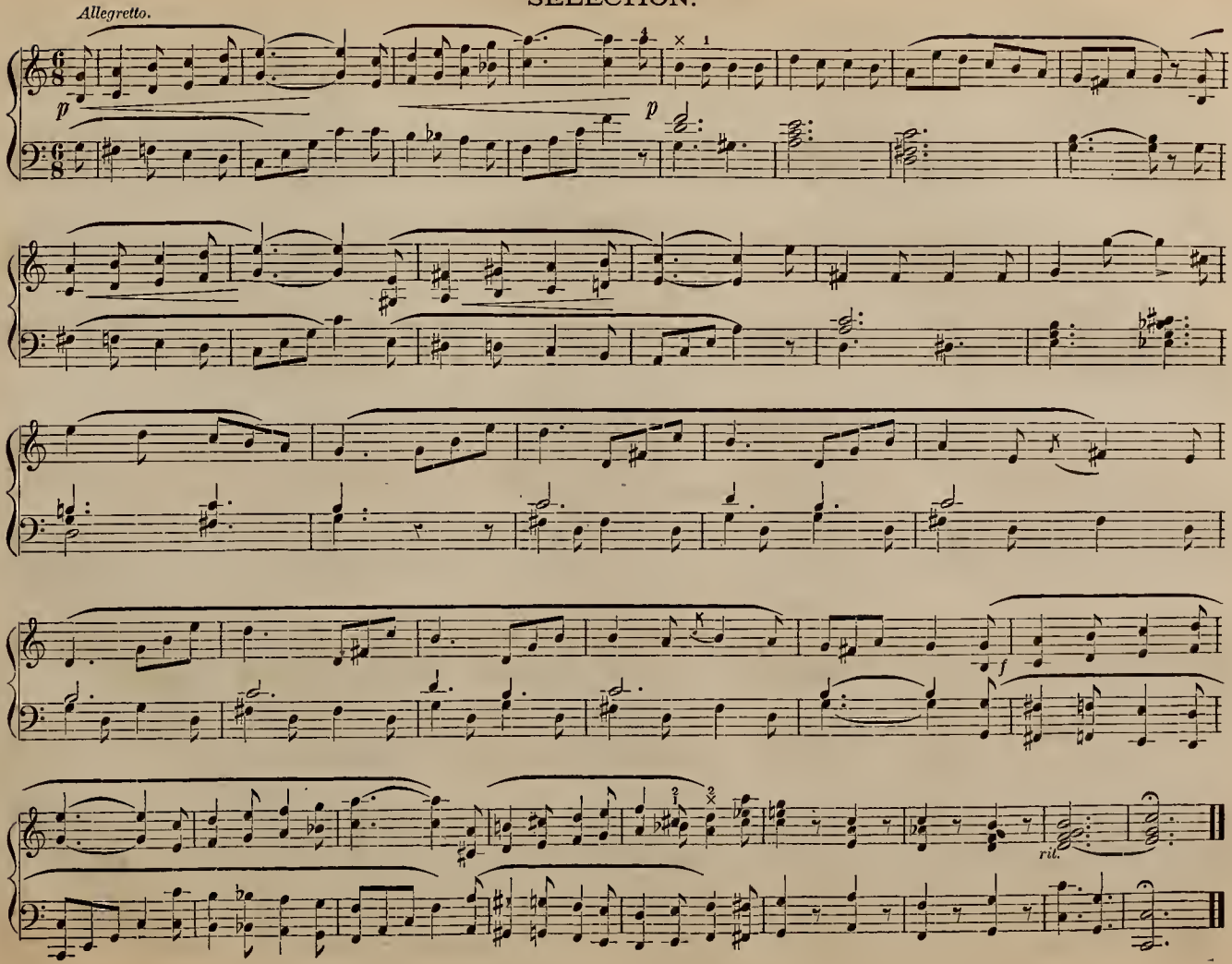
EX. 148.



SEVENTEENTH RECREATION.

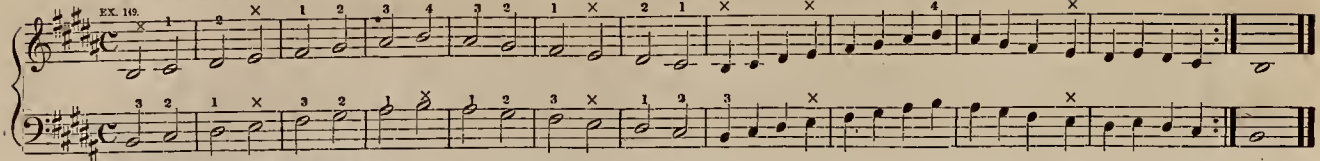


SELECTION.

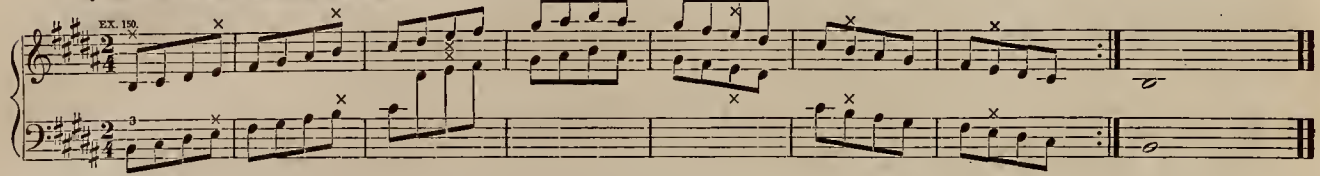


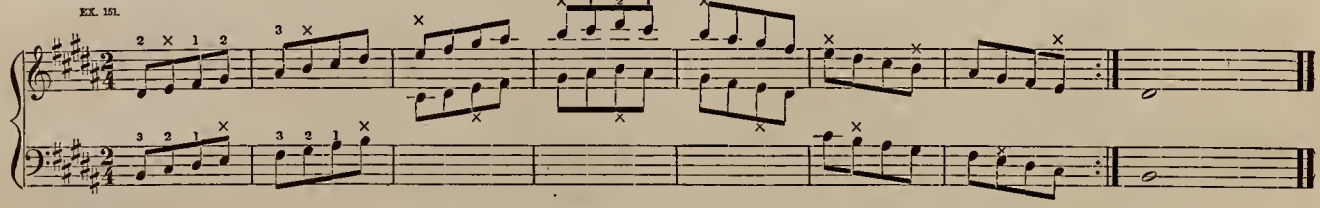
SCALE OF B MAJOR.

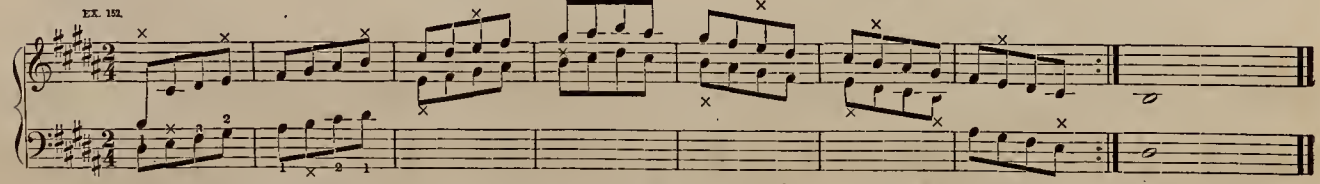
The major scale founded upon the fifth of E major is B, requiring the use of A ♯ and the signature has five sharps.

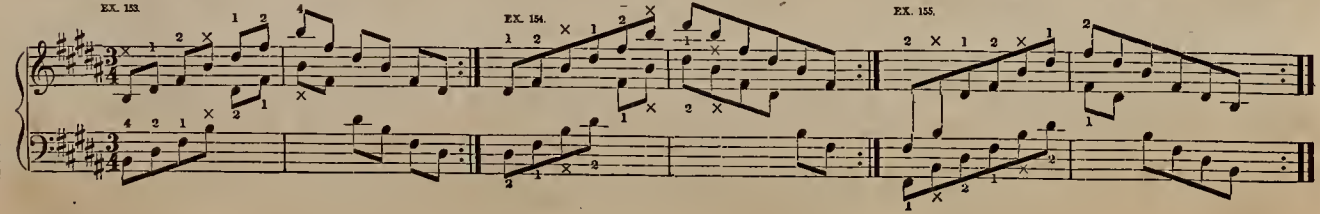


Play the scale in octaves with both hands.

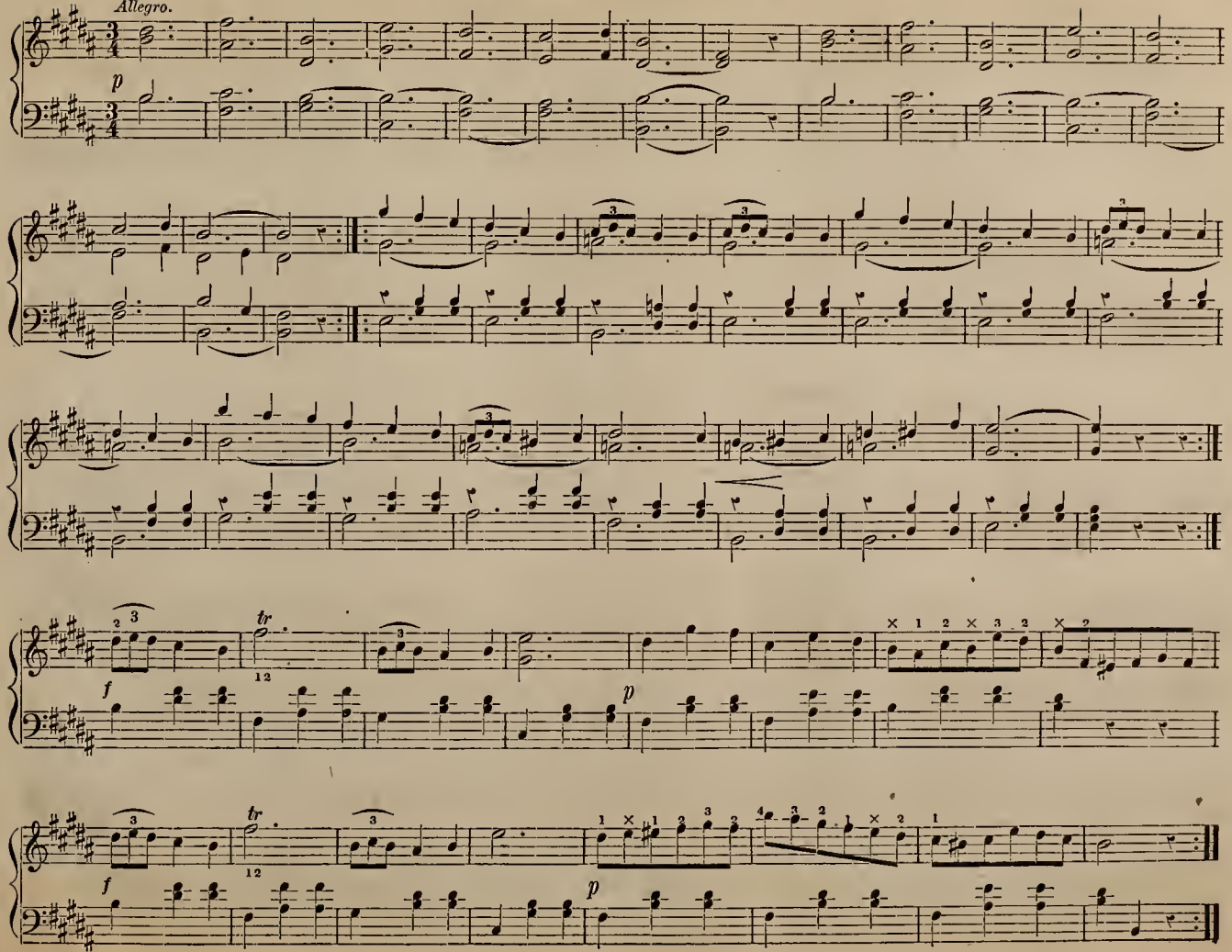




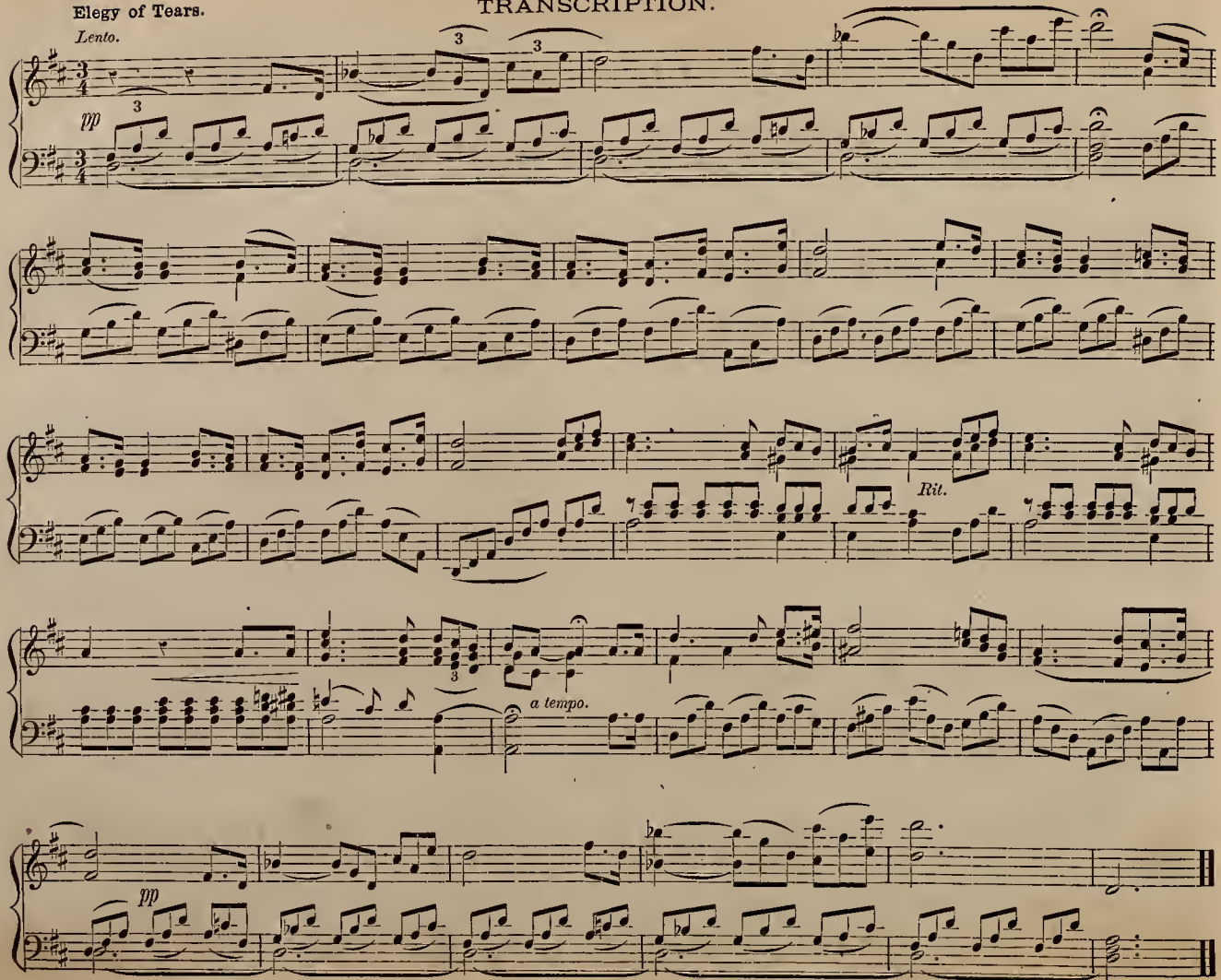




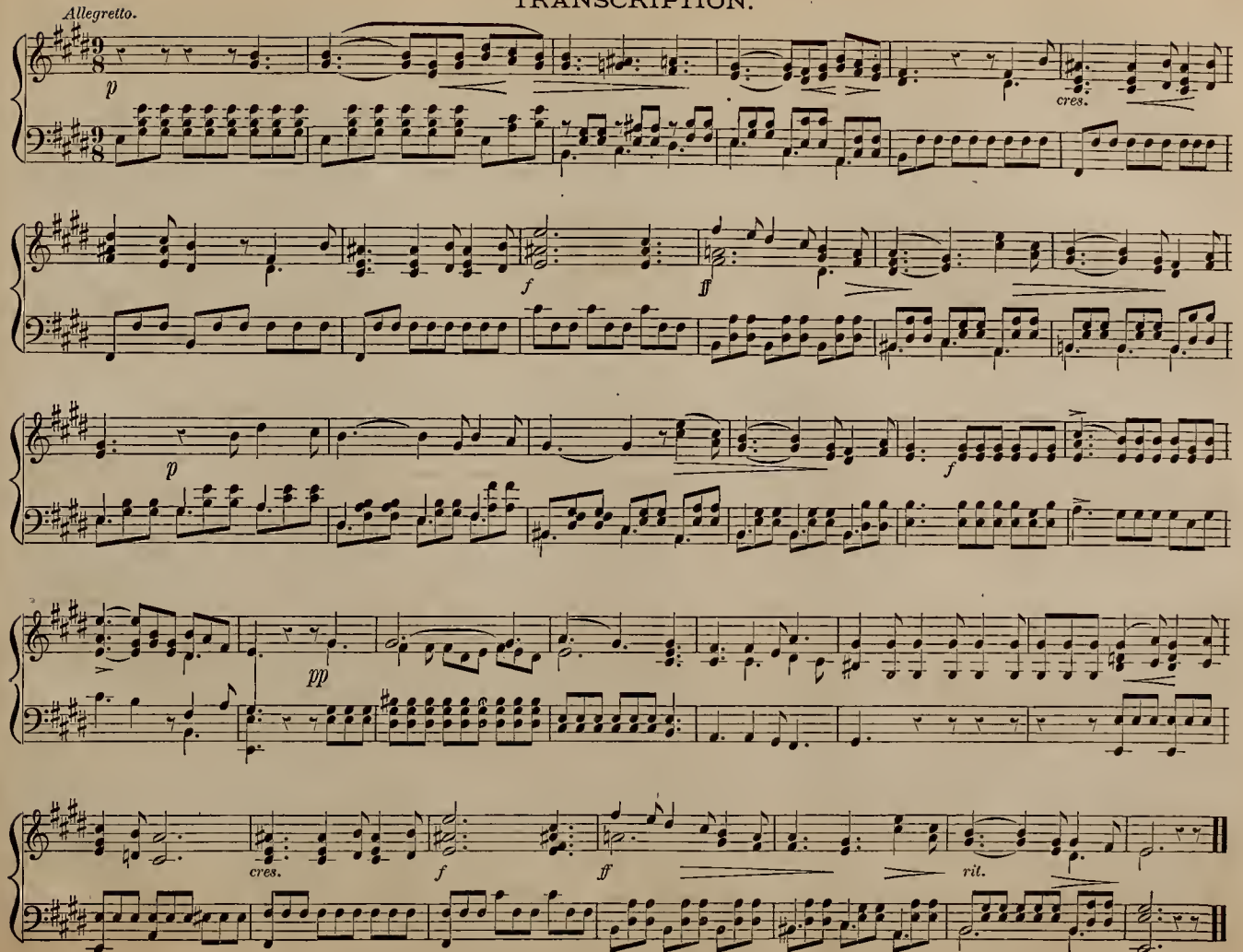
EIGHTEENTH RECREATION.



TRANSCRIPTION.



TRANSCRIPTION.



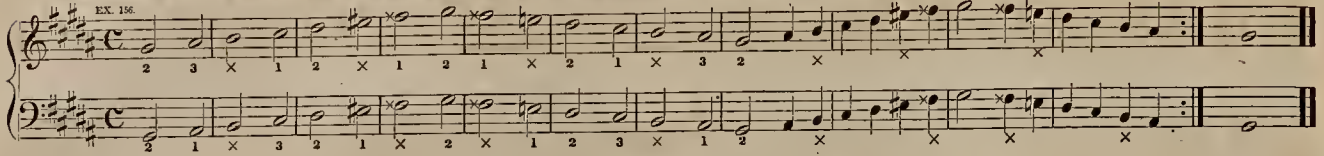
SCALE OF G♯ MINOR.

This scale is founded on the sixth of the major scale of B.

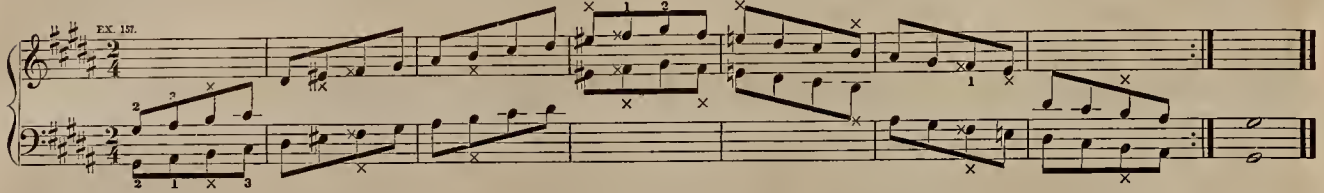
When a note which is sharped in the signature is to be sharped again, a character called the *Double Sharp* (×) is placed immediately *before* the note. A note before which the Double Sharp is placed is a whole tone higher than the natural tone of the letter. The sign of contradiction is ♯. A Double Flat (𝄫) indicates a whole tone lower than the natural tone.

The thumb mark is placed over or under notes, and is thus discriminated from the double sharp.

EX. 156.



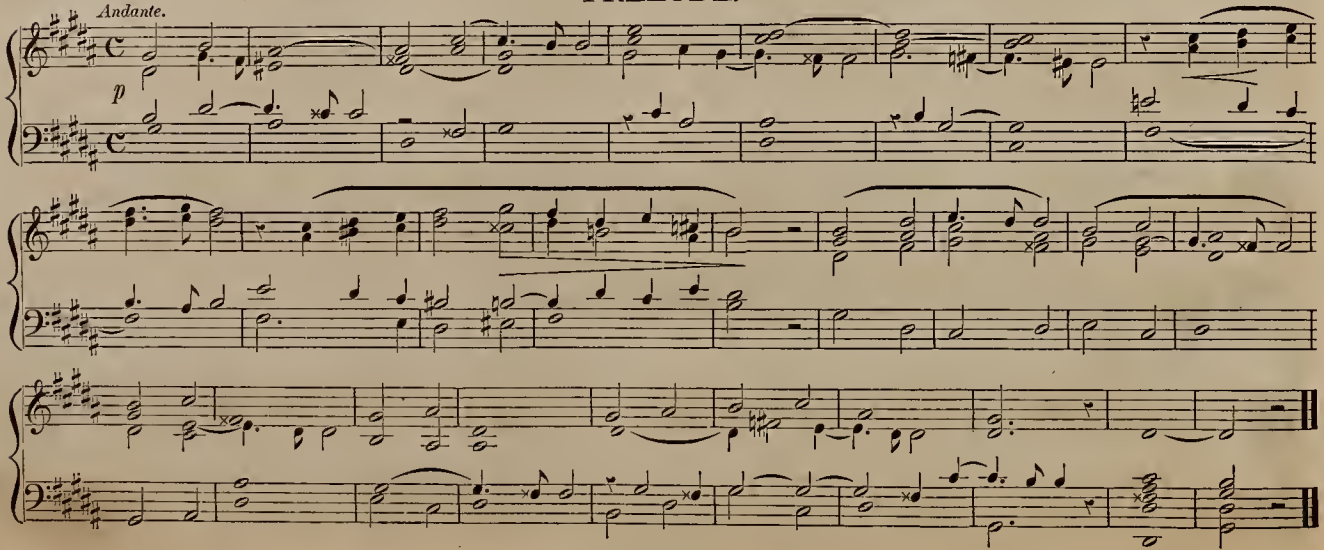
EX. 157.



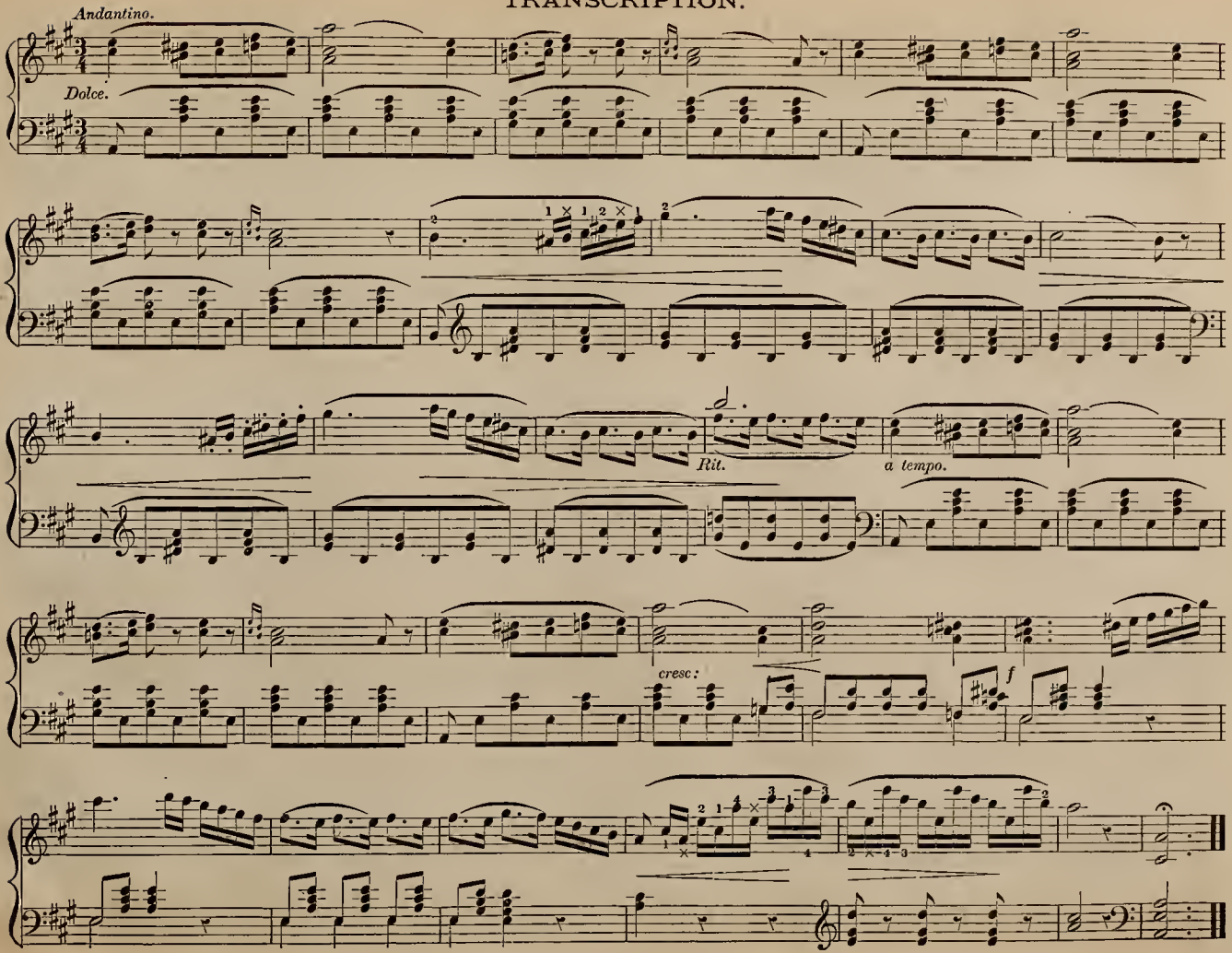
PRELUDE.

Andante.

p



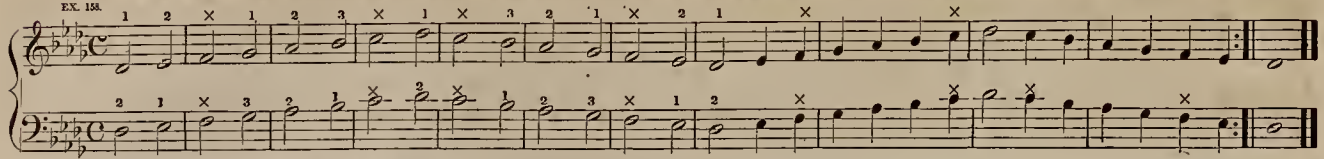
TRANSCRIPTION.



SCALE OF D♭ MAJOR.

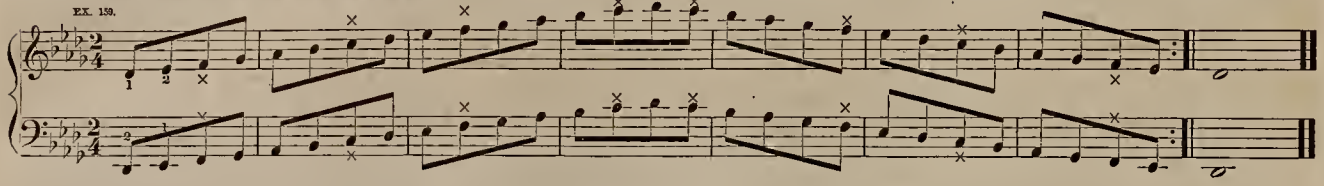
This Scale is founded on the fourth of A♭ Major, requiring the use of G♭, and has five flats for the signature. This is not a difficult scale to play.

EX. 158.

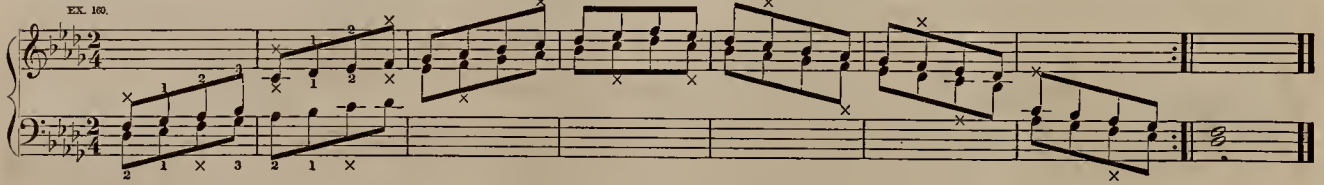


Play the Scale in Octaves, with both hands.

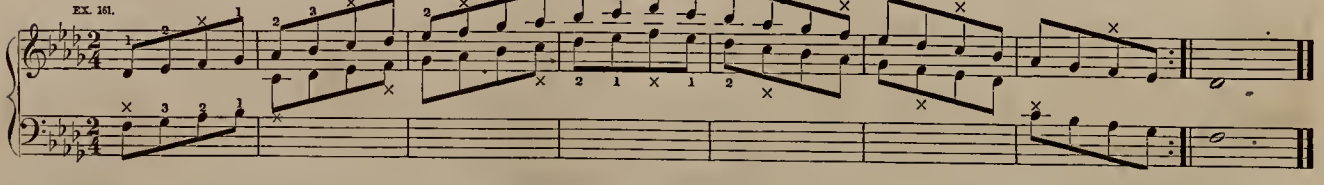
EX. 159.



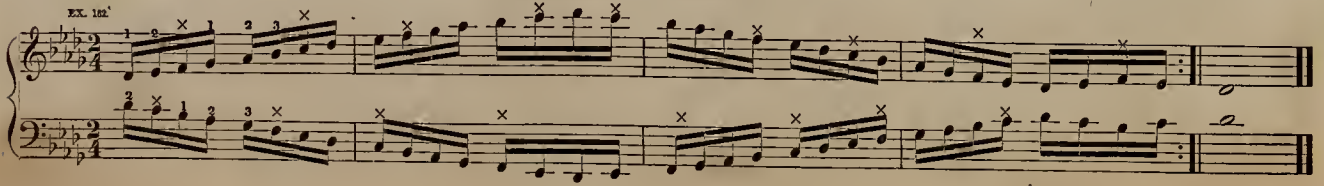
EX. 160.



EX. 161.

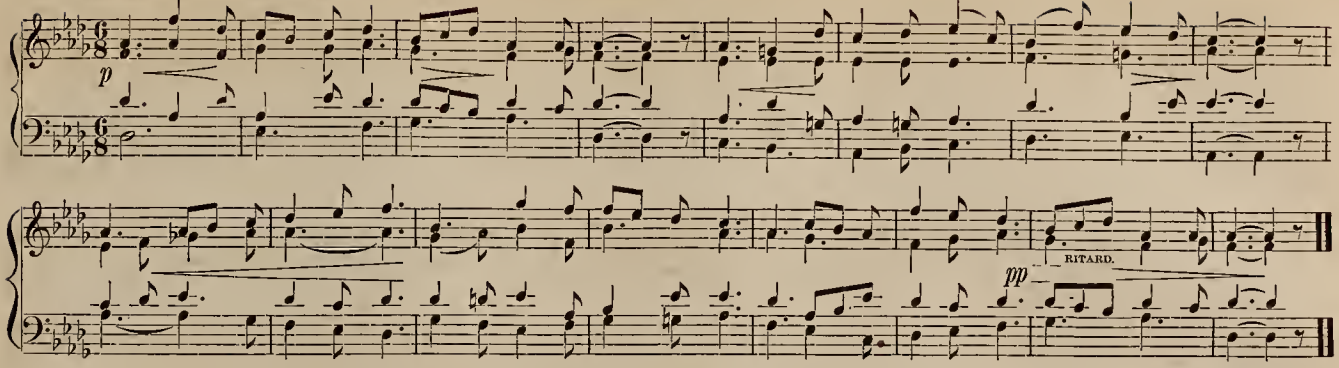


EX. 162.



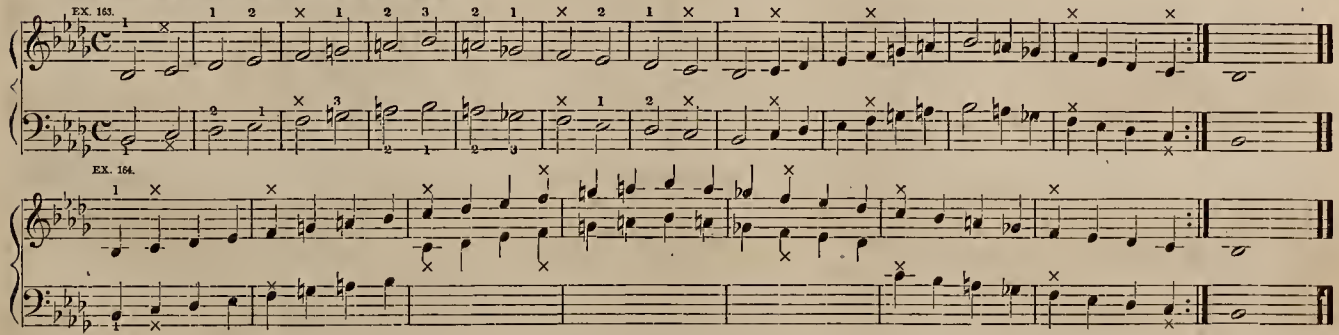
DEVOTIONAL MELODY.

Nearer, my God, to Thee.

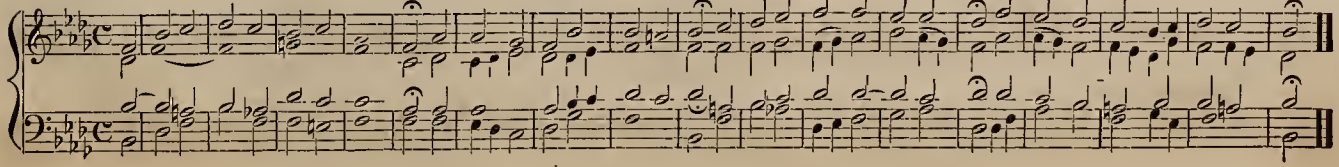


SCALE OF B♭ MINOR.

This scale is founded on the sixth of A♭ Major.

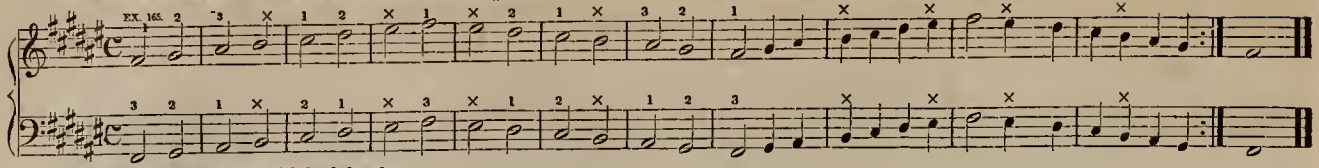


GERMAN CHORAL.

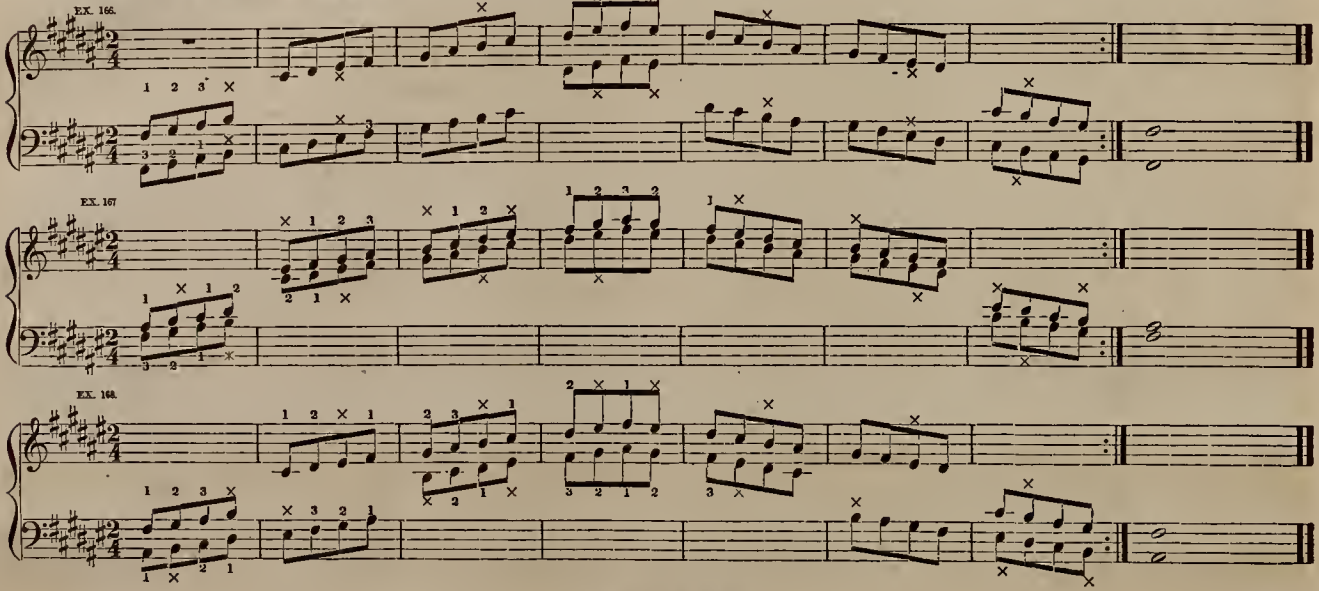


SCALE OF F♯ MAJOR.

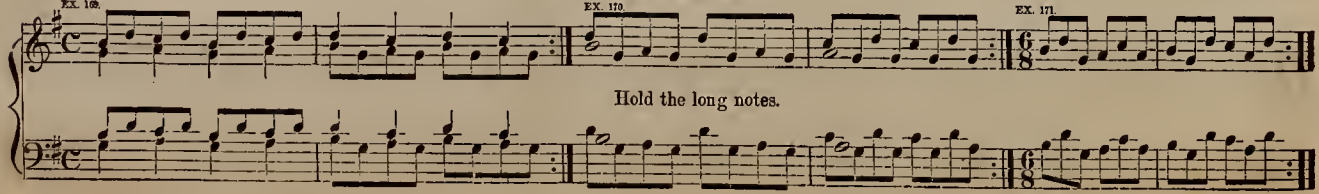
This scale is founded on the fifth of B major, using E♯ to complete the order of intervals, and has six sharps as the Signature.



Play the scale in octaves with both hands.

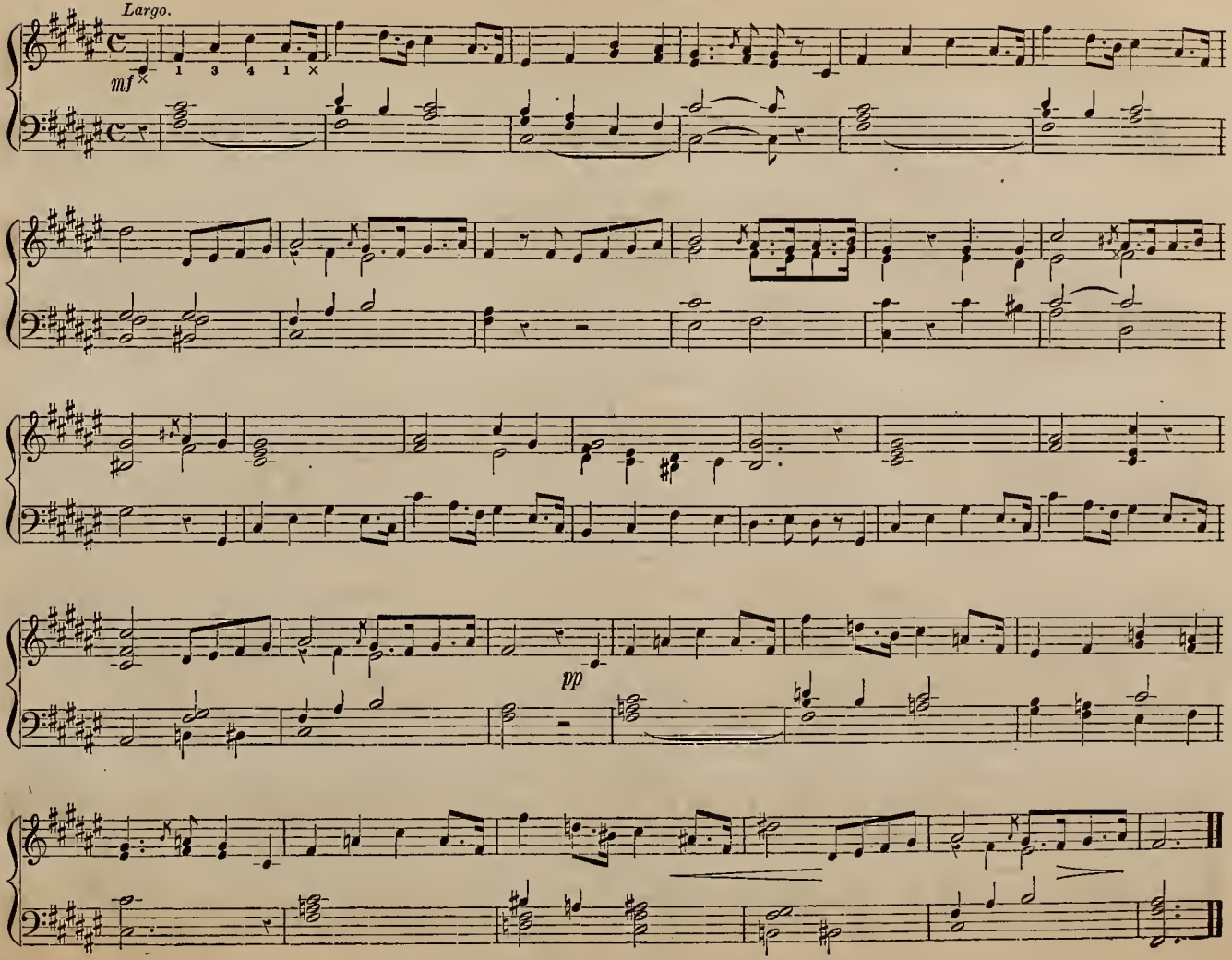


Daily Finger Exercises.



Hold the long notes.

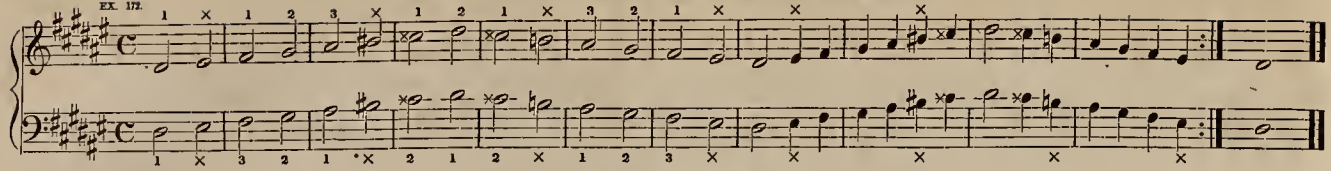
TRANSCRIPTION.



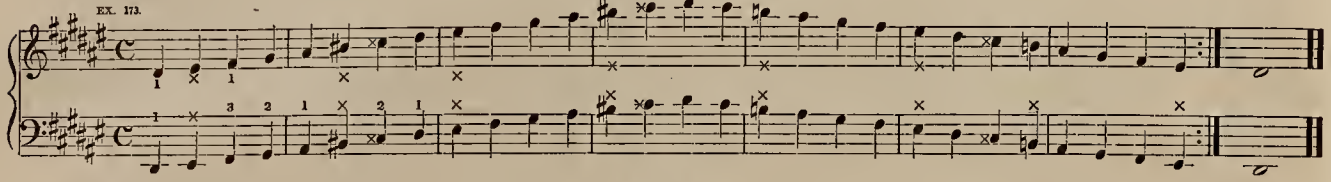
SCALE OF D♯ MINOR.

This Scale is founded on the Sixth of the Scale of F♯ Major.

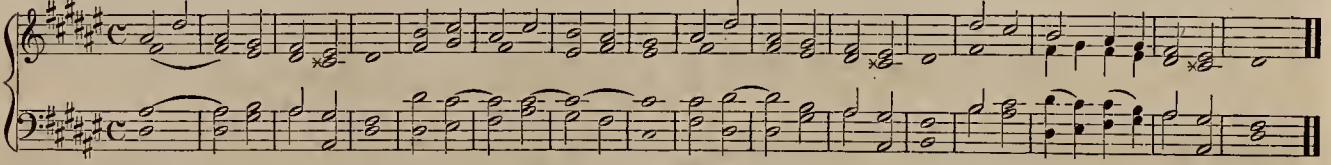
EX. 172.



EX. 173.



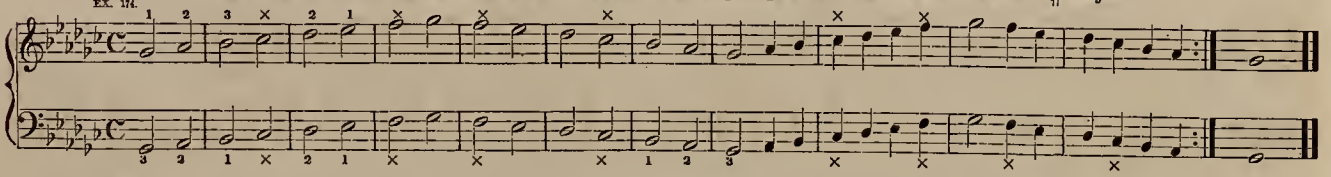
CHORAL.



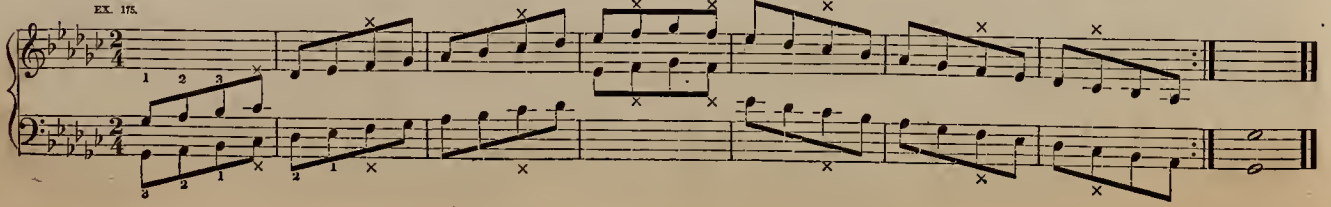
SCALE OF G♭ MAJOR.

This Scale is founded on the Fourth of D♭ Major. The fingering is the same as the Scale of F♯ Major.

EX. 174.

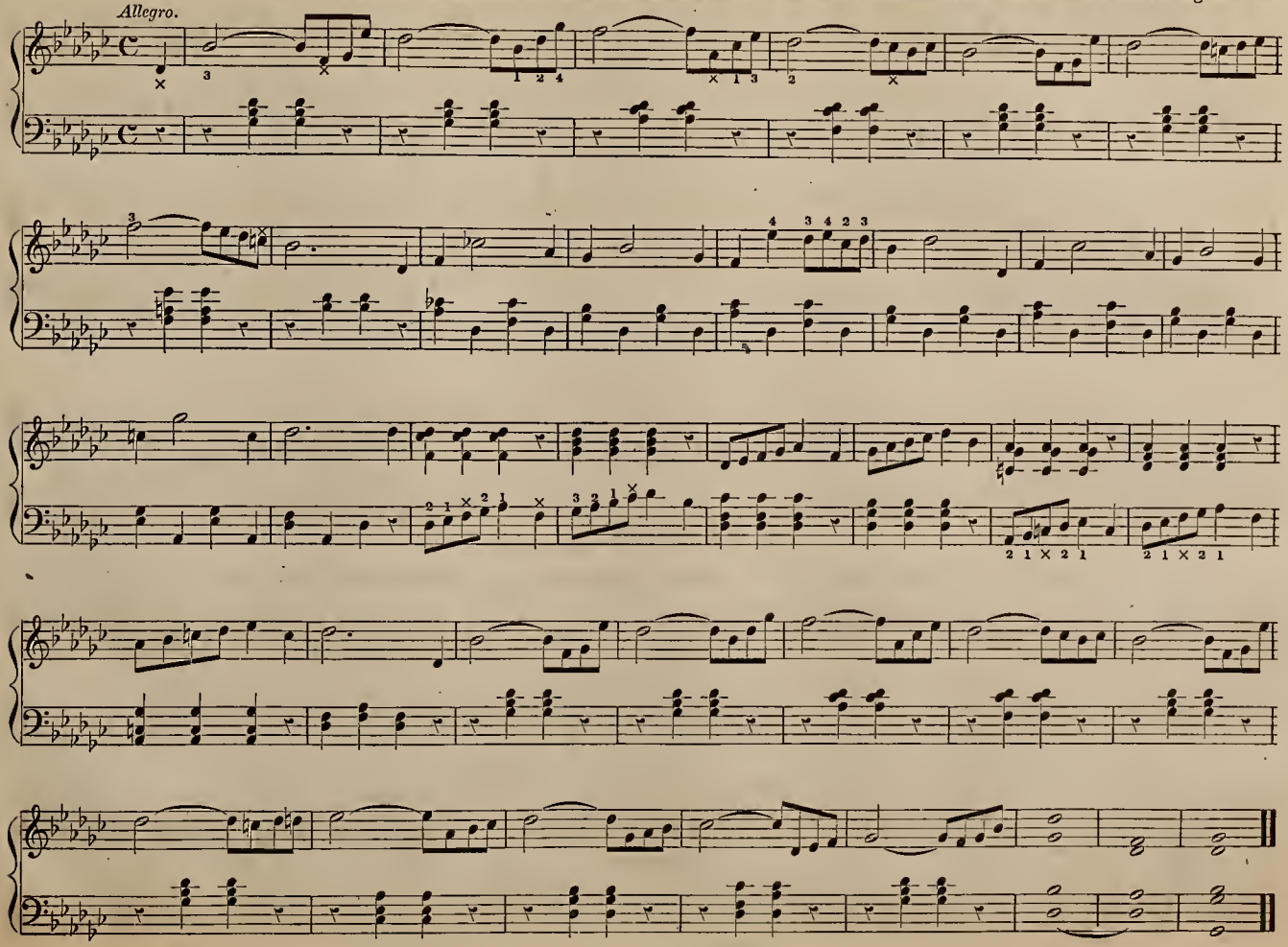


EX. 175.

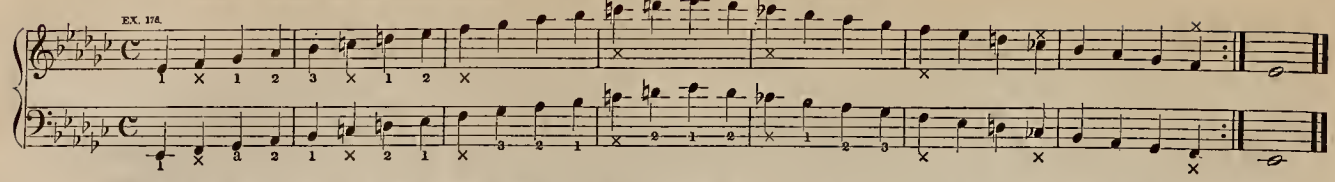


NINETEENTH RECREATION.

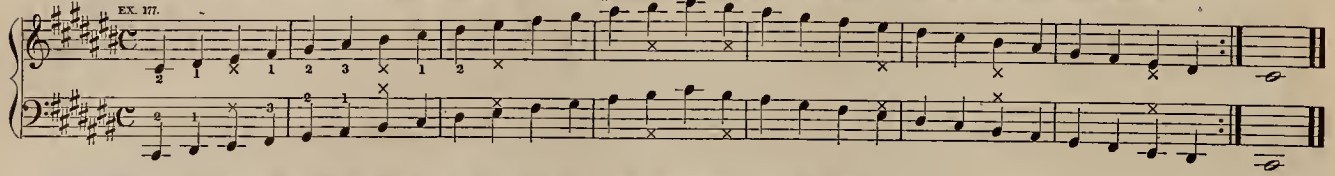
Notes are *syncopated* when they begin upon an unaccented portion of the measure, and end on the accented beat, as in the 9th and following measures.



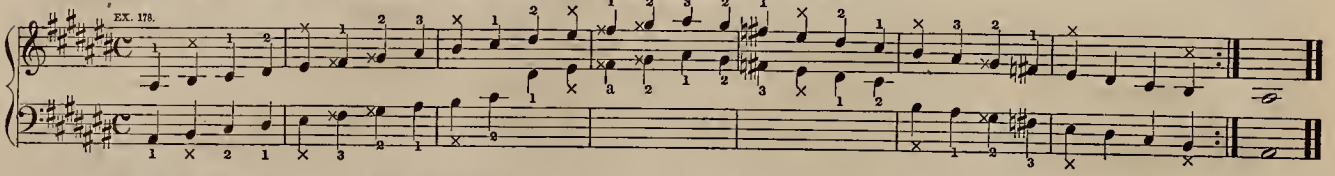
Scale of E♭ Minor. This scale is founded on the sixth of G♭ major. (Same as D♯ minor.)



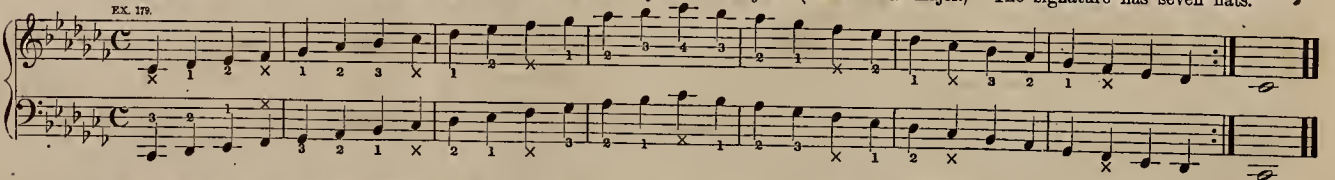
Scale of C♯ Major. This scale is founded on the fifth of F♯ major. (Same as D♭ major.) The signature has seven sharps.



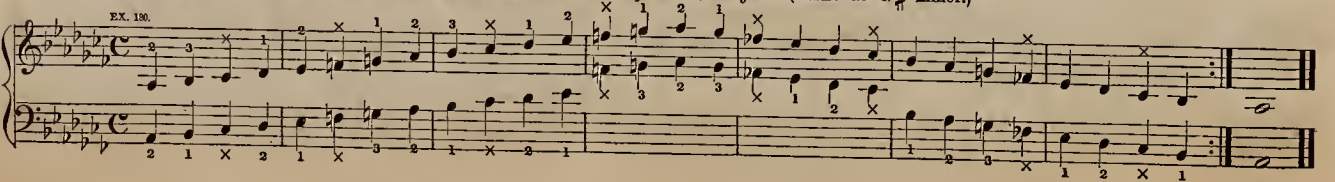
Scale of A♯ Minor. This scale is founded on the sixth of C♯ major. (Same as B♭ minor.)



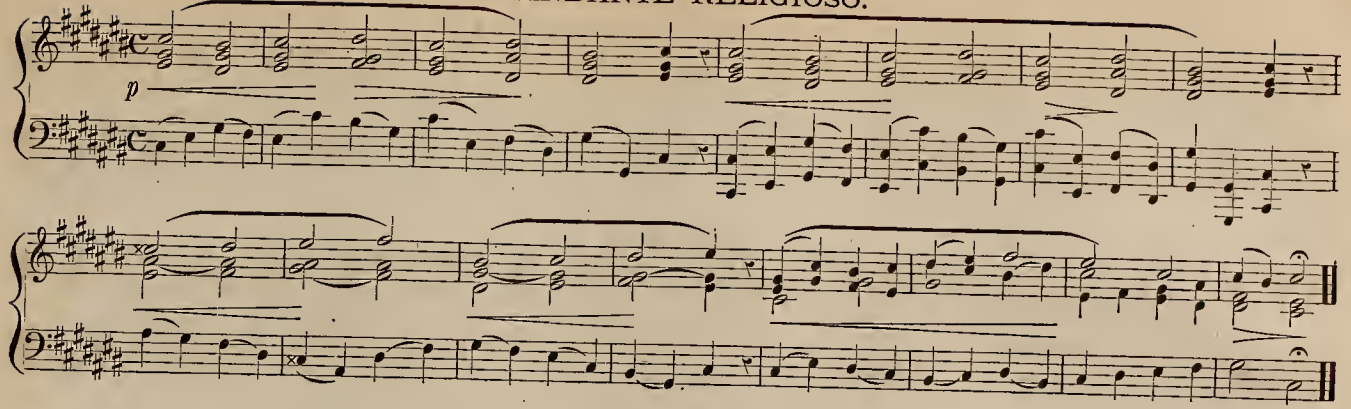
Scale of C♭ Major. This scale is founded on the fourth of the key of G♭ major. (Same as B major.) The signature has seven flats.



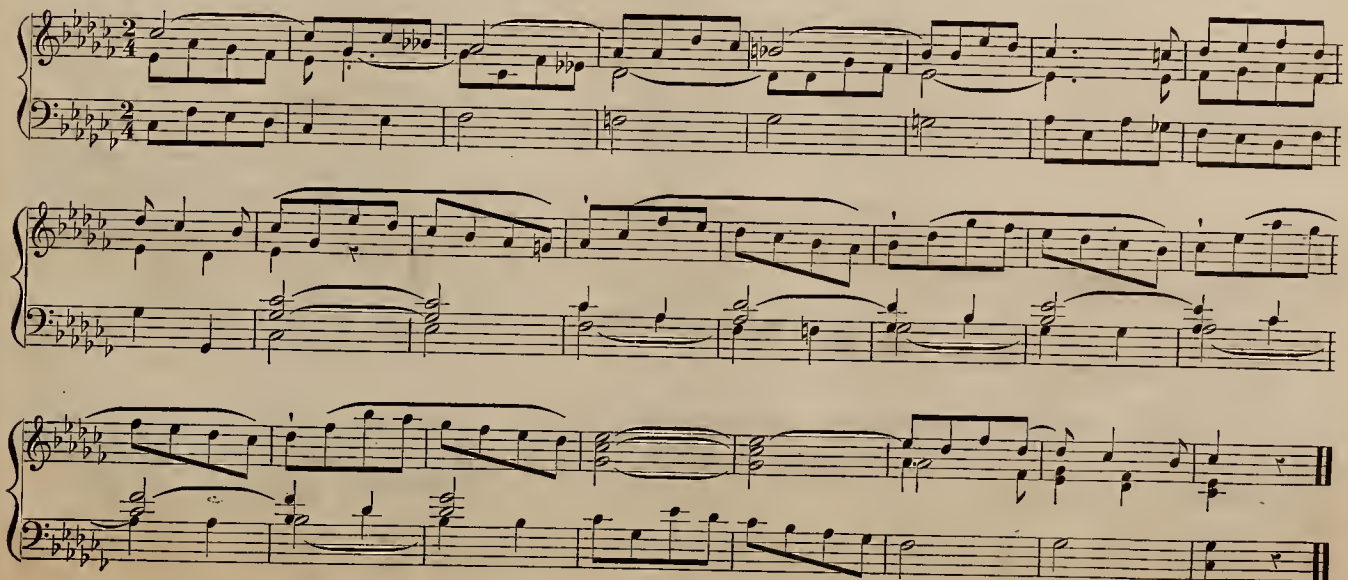
Scale of A♭ Minor. This scale is founded on the sixth of the key of C♭ major. (Same as G♯ minor.)



ANDANTE RELIGIOSO.

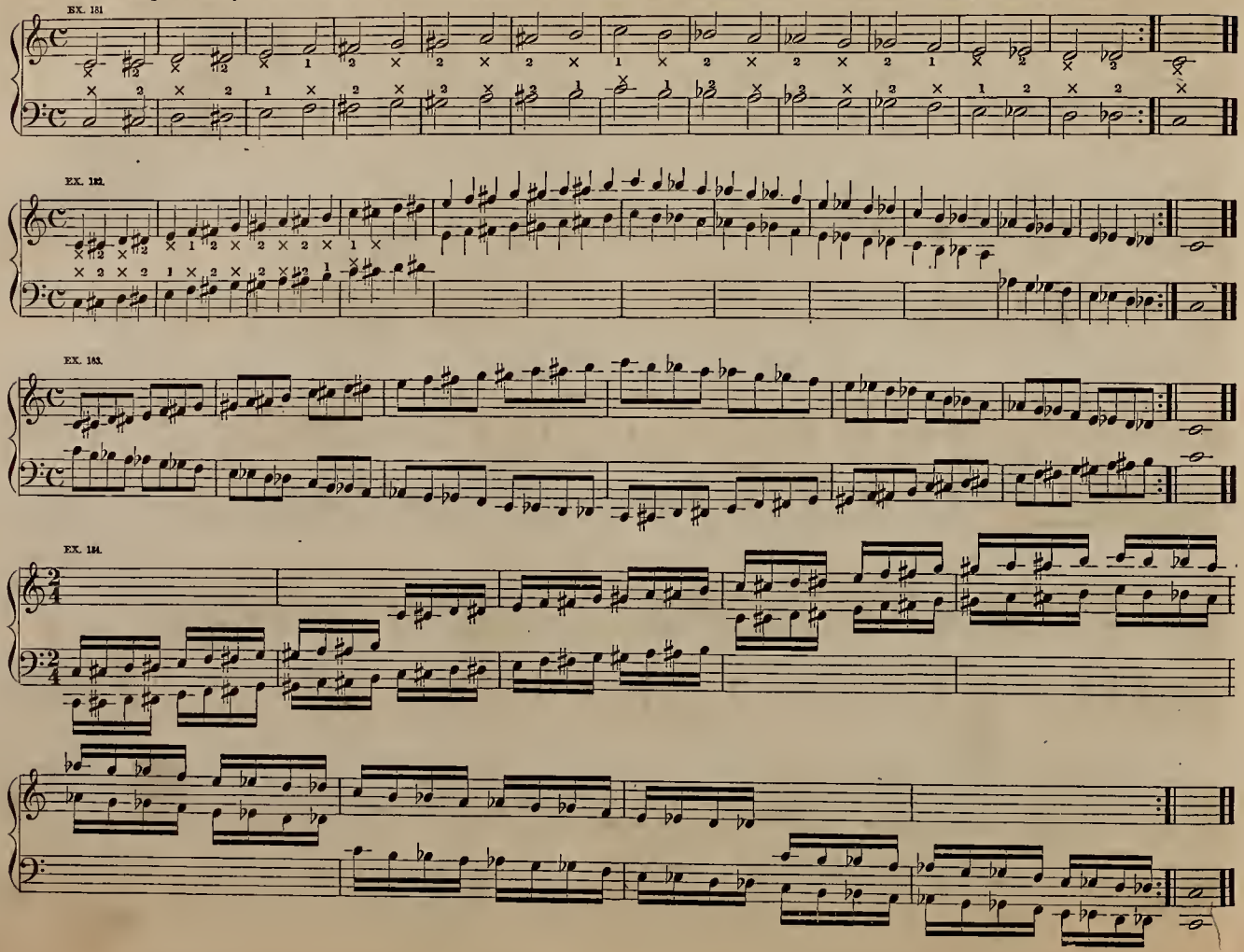


PRELUDE.

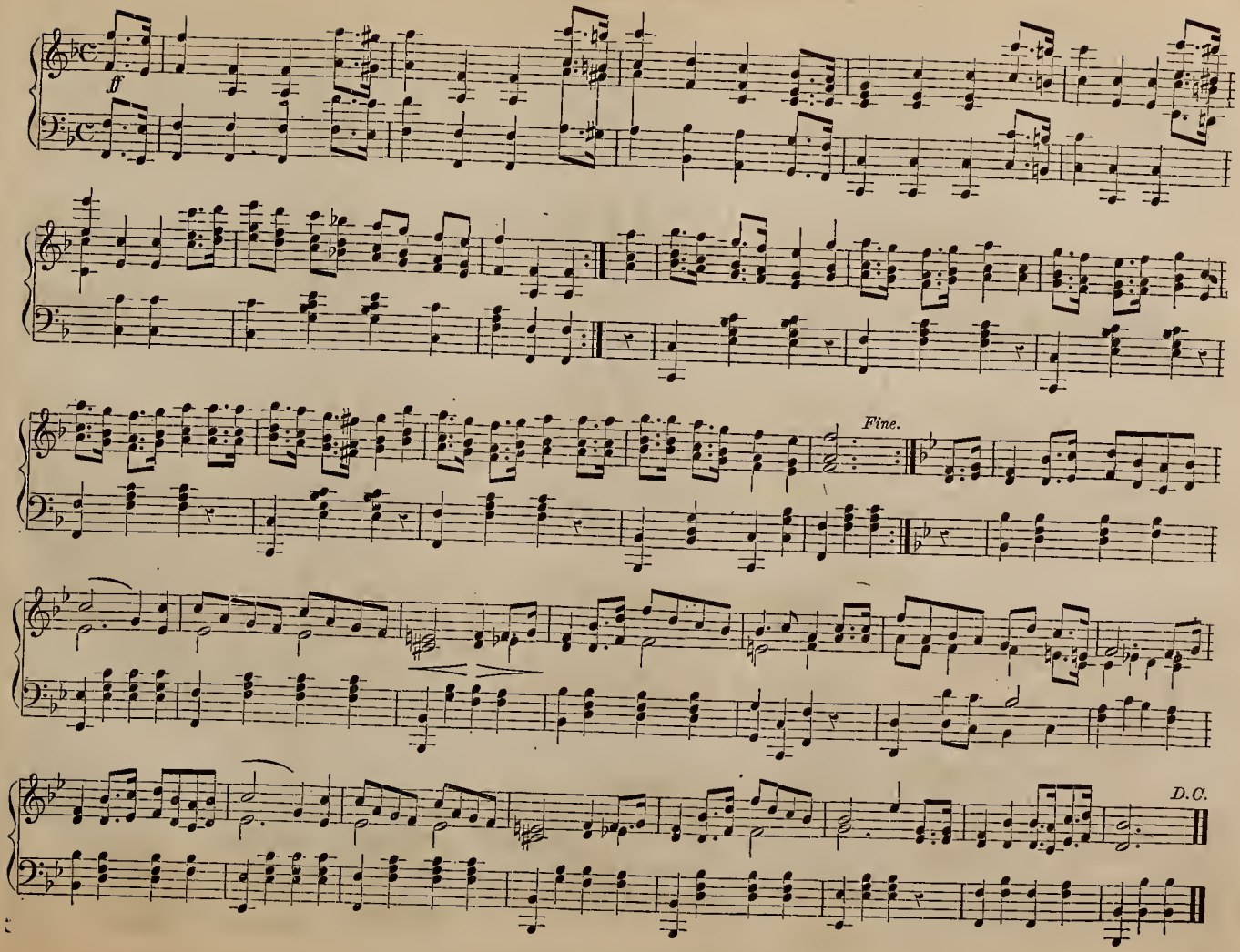


THE CHROMATIC SCALE.

This Scale proceeds by half tones, and is always fingered in the same order, in whatever key chromatic running passages occur.



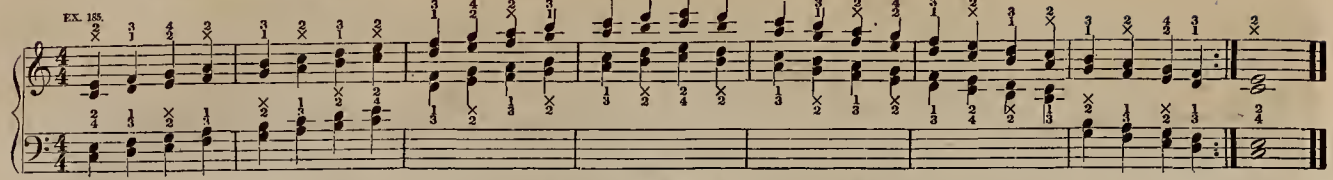
COTTAGE MARCH.



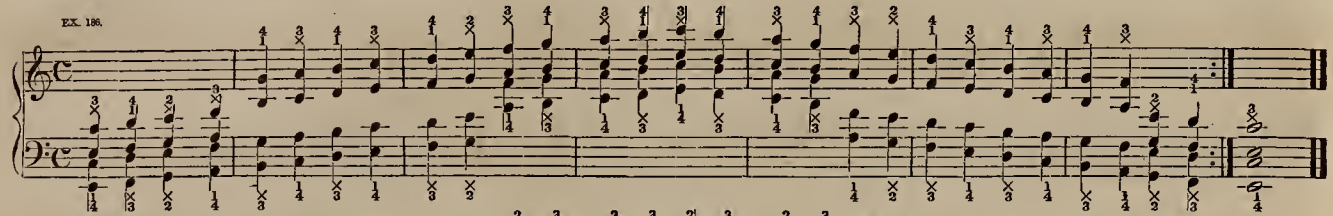
SCALE IN DOUBLE THIRDS AND SIXTHS.

Learn each hand separately at first.

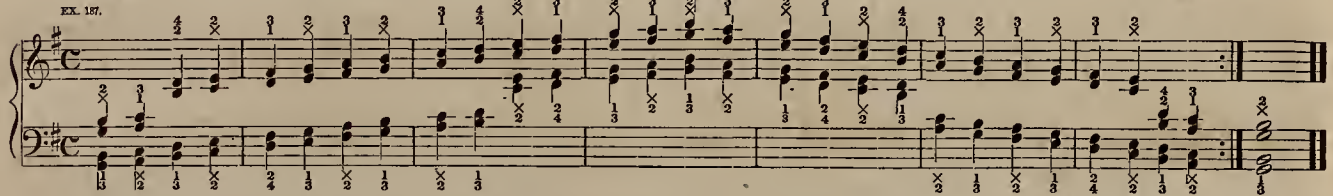
EX. 185.



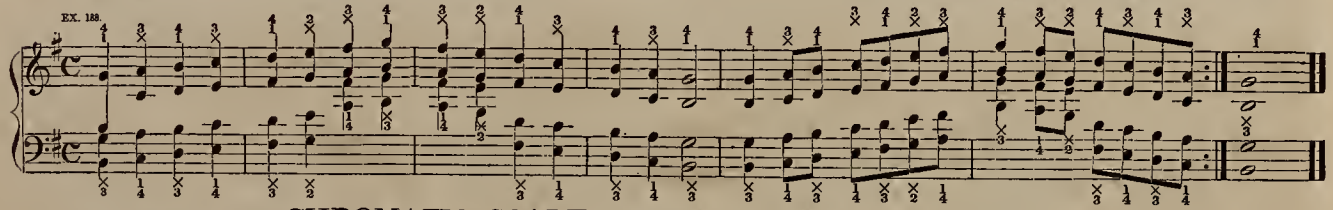
EX. 186.



EX. 187.



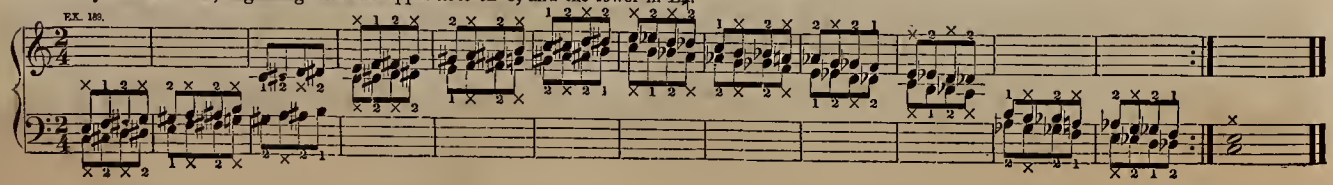
EX. 188.



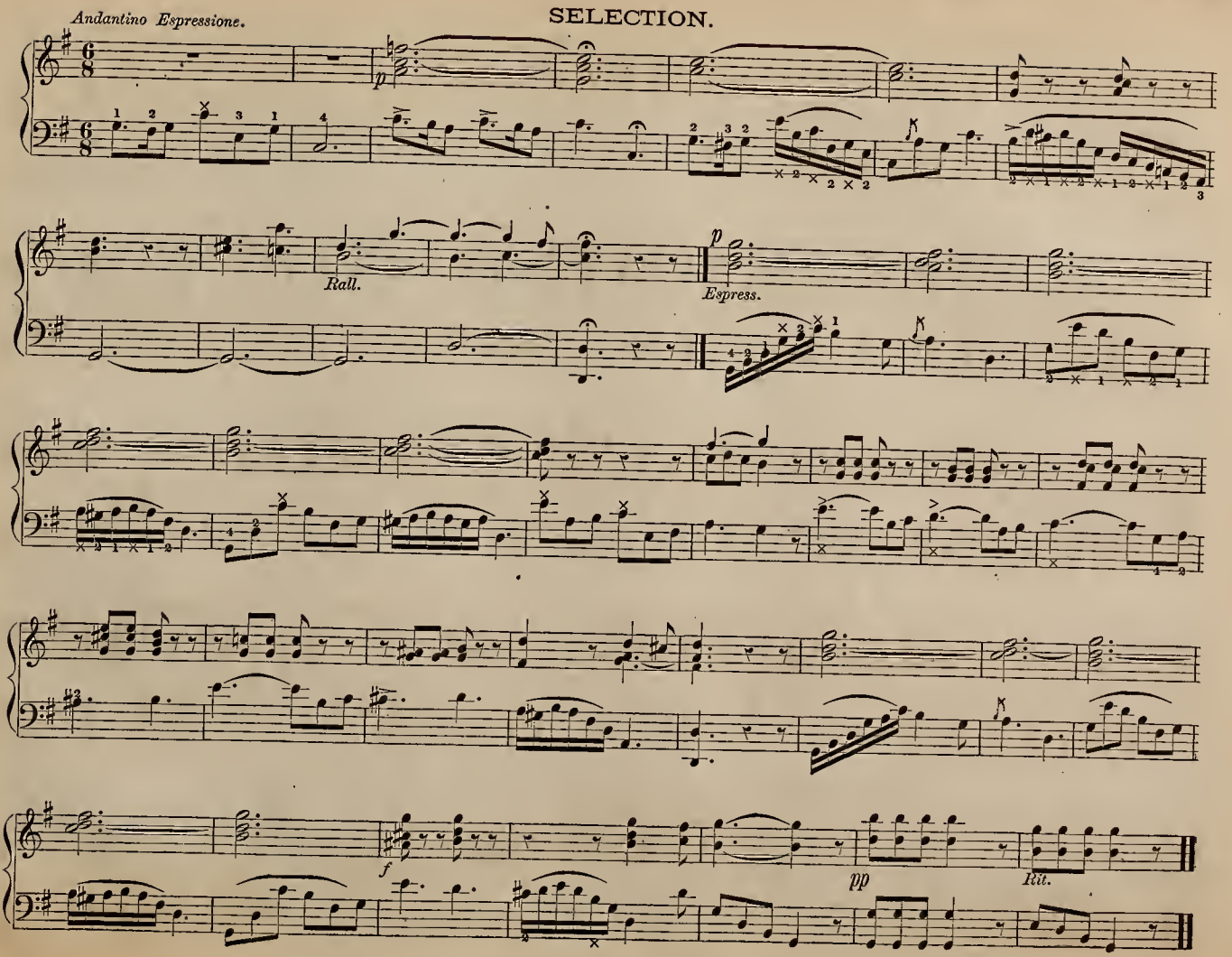
CHROMATIC SCALE IN SIMPLE MAJOR THIRDS.

Play also in sixths, beginning with the upper note on C, and the lower in E♭.

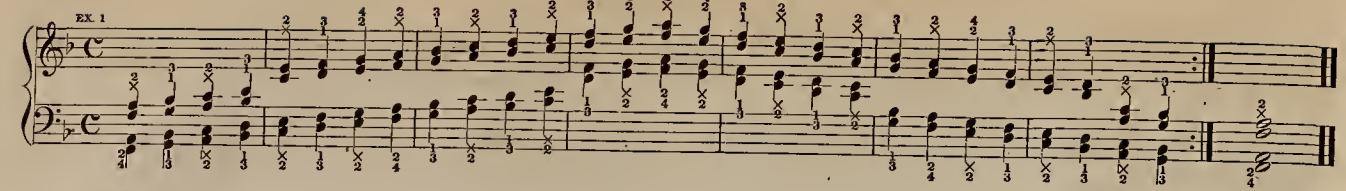
EX. 189.



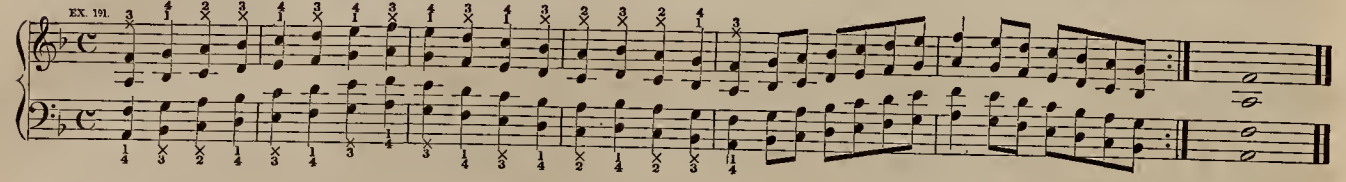
SELECTION.



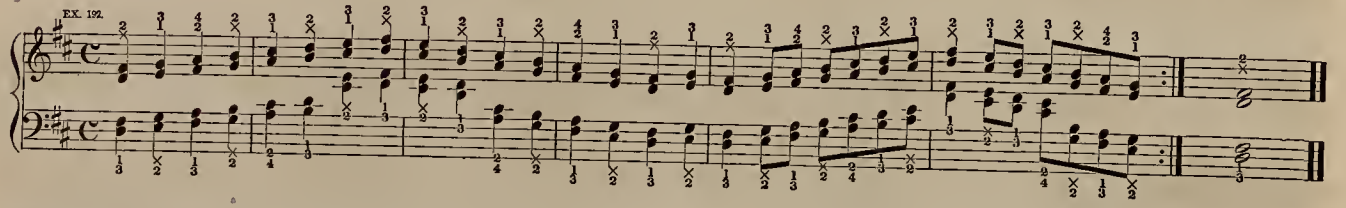
EX. 1



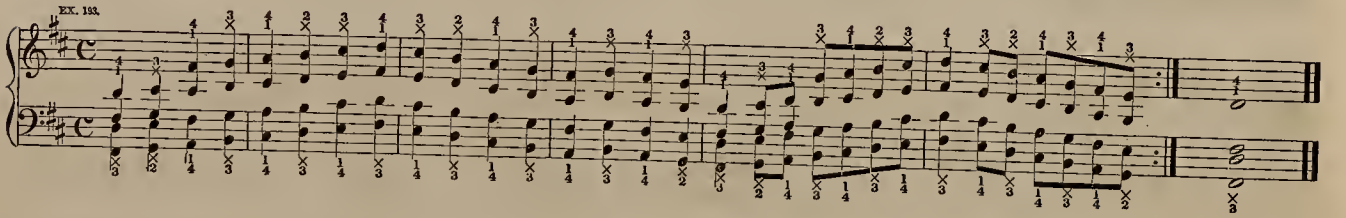
EX. 191.



EX. 192.

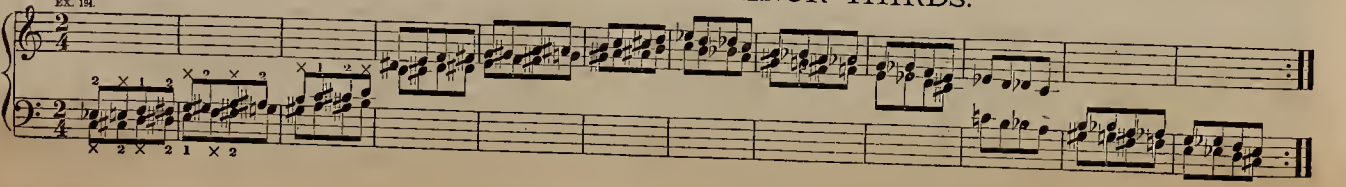


EX. 193.

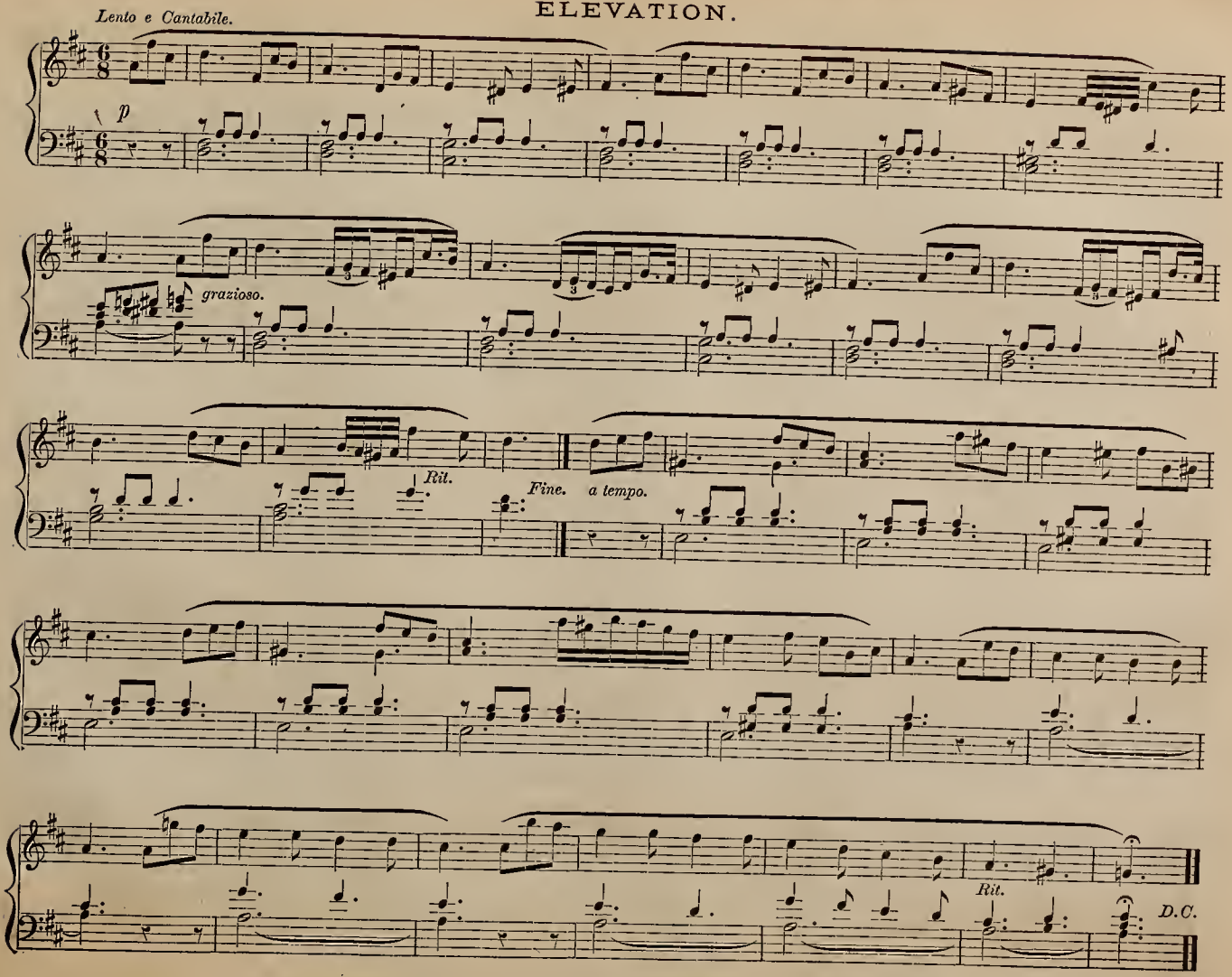


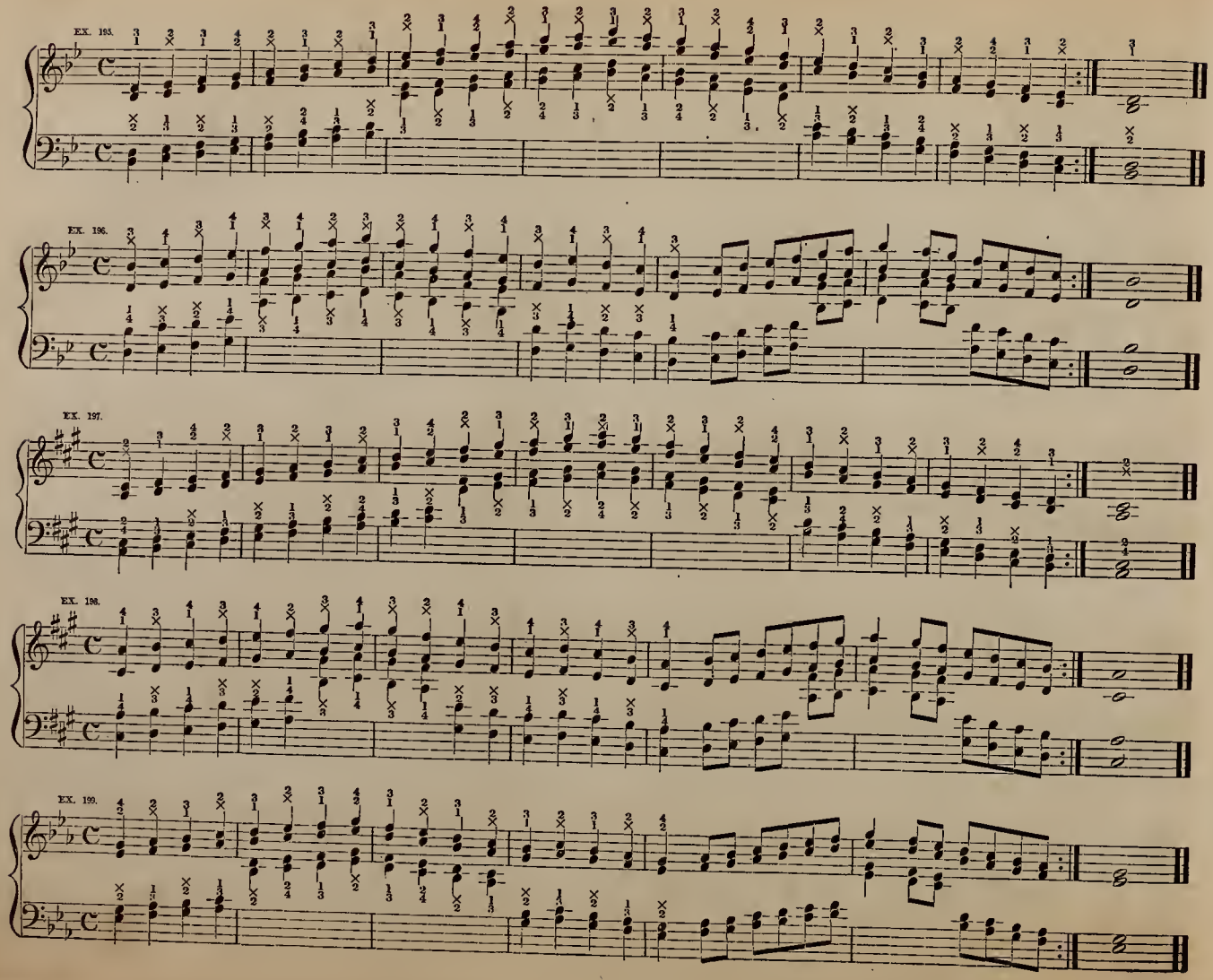
CHROMATIC SCALE IN MINOR THIRDS.

EX. 194.

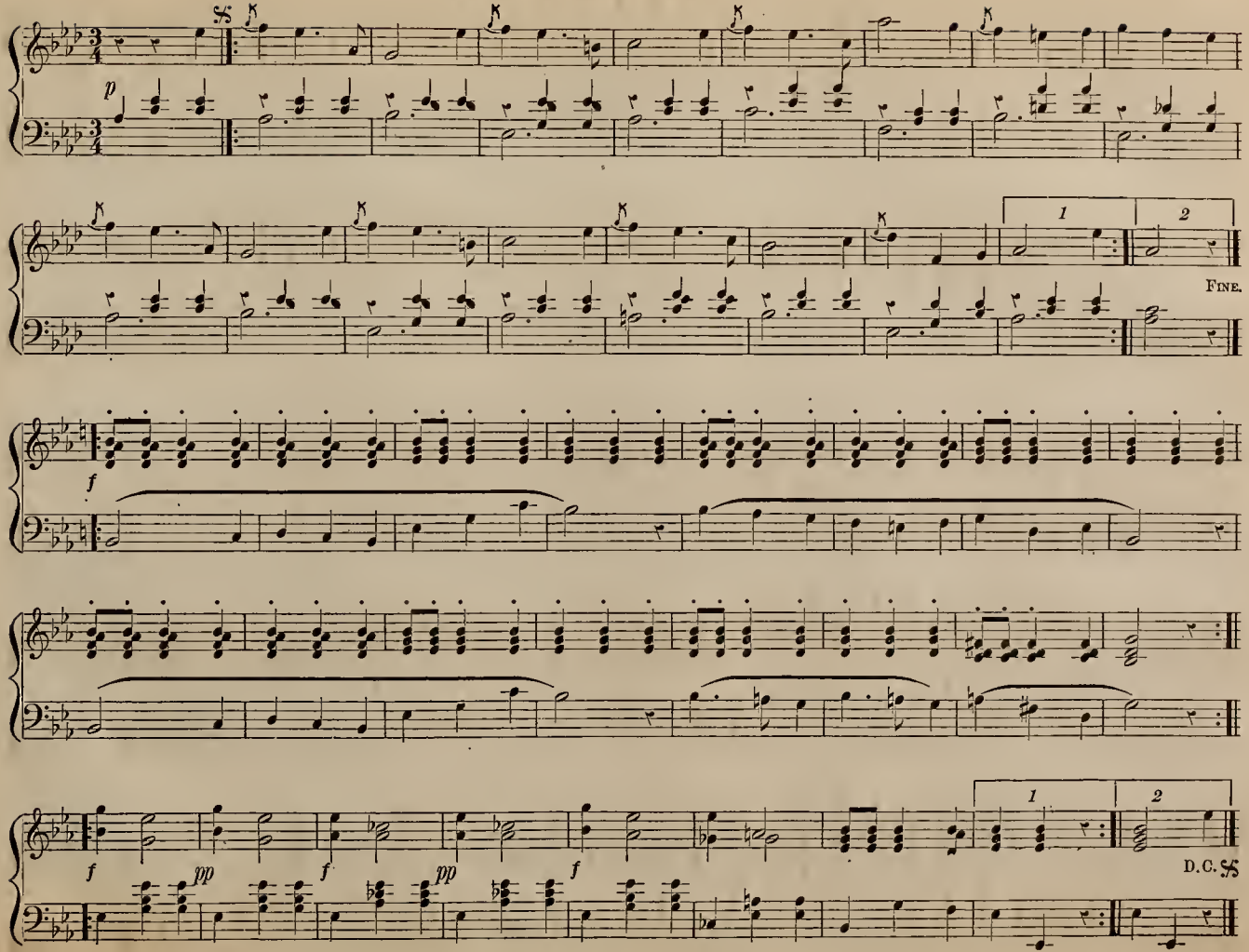


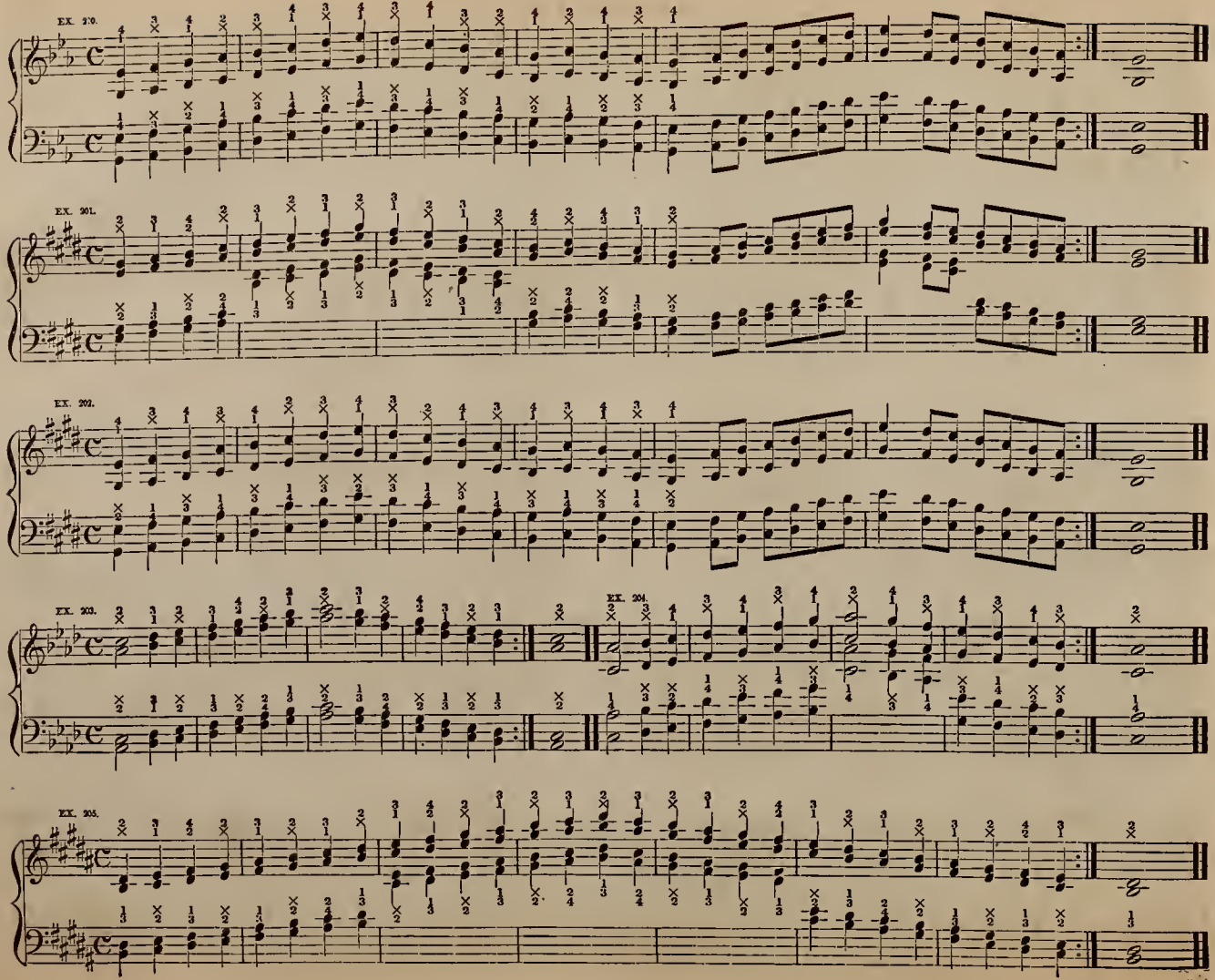
ELEVATION.




EX. 195.
EX. 196.
EX. 197.
EX. 198.
EX. 199.

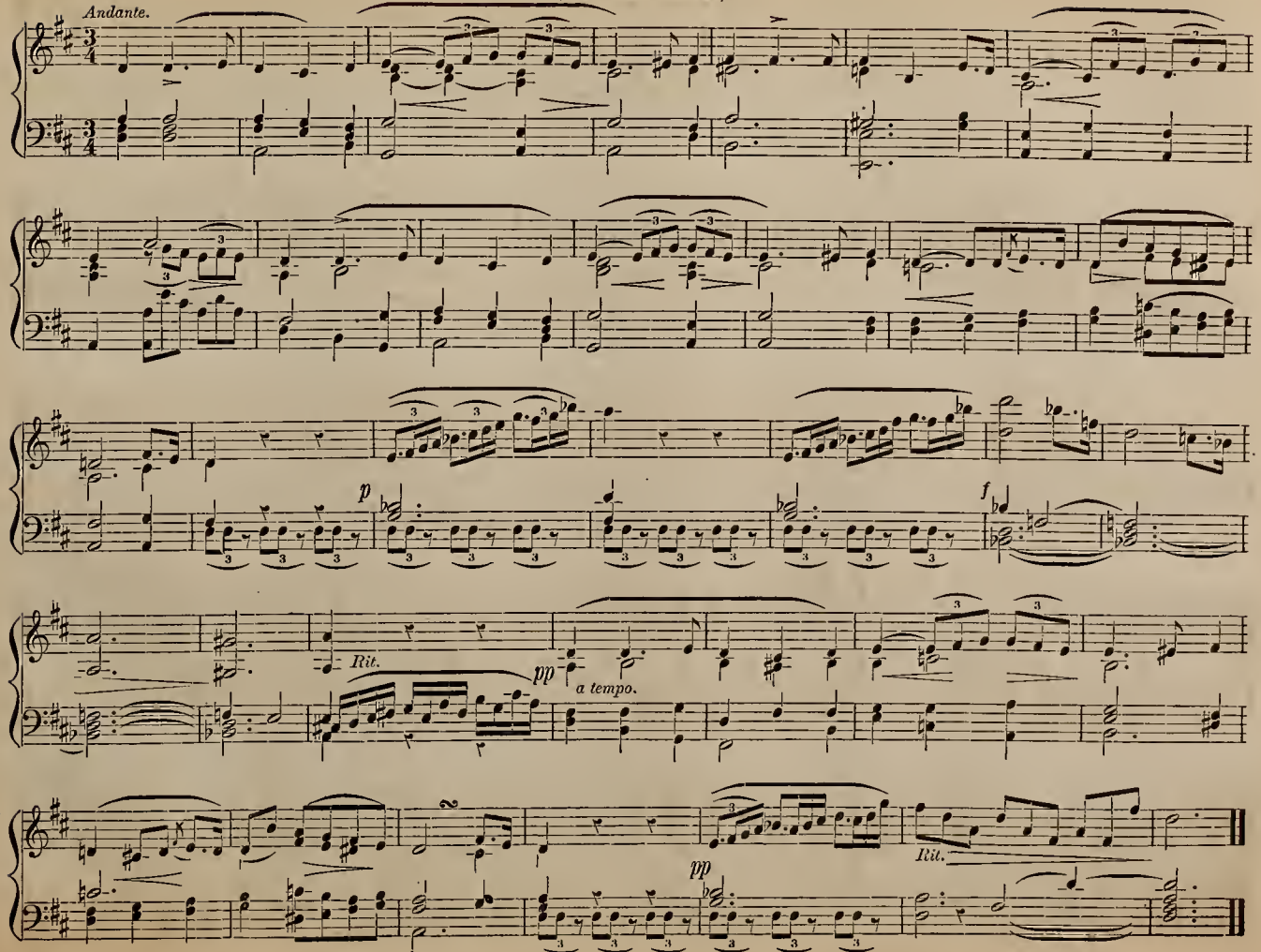
MOUNTAIN ECHO WALTZ.

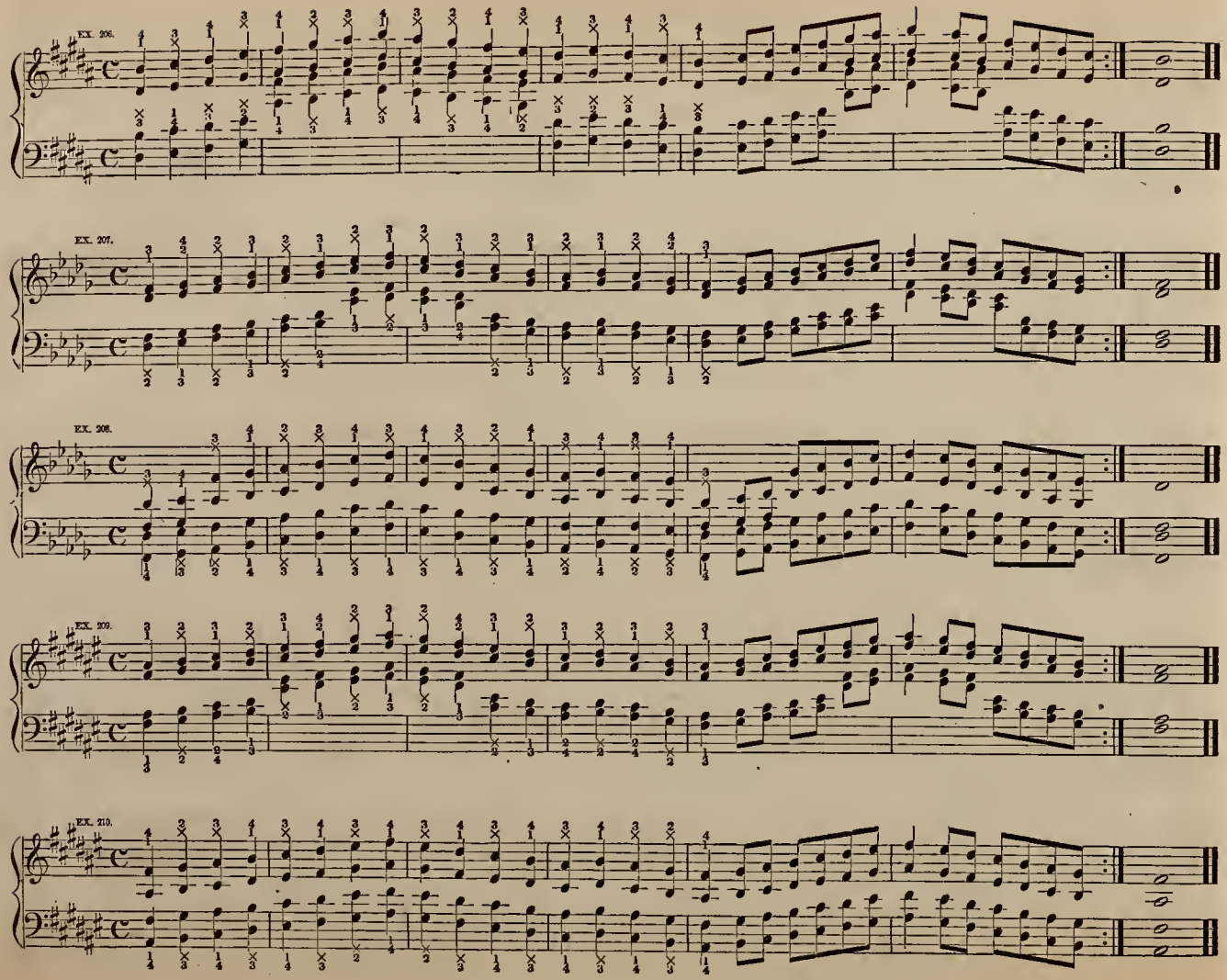



EX. 200.
EX. 201.
EX. 202.
EX. 203.
EX. 204.
EX. 205.

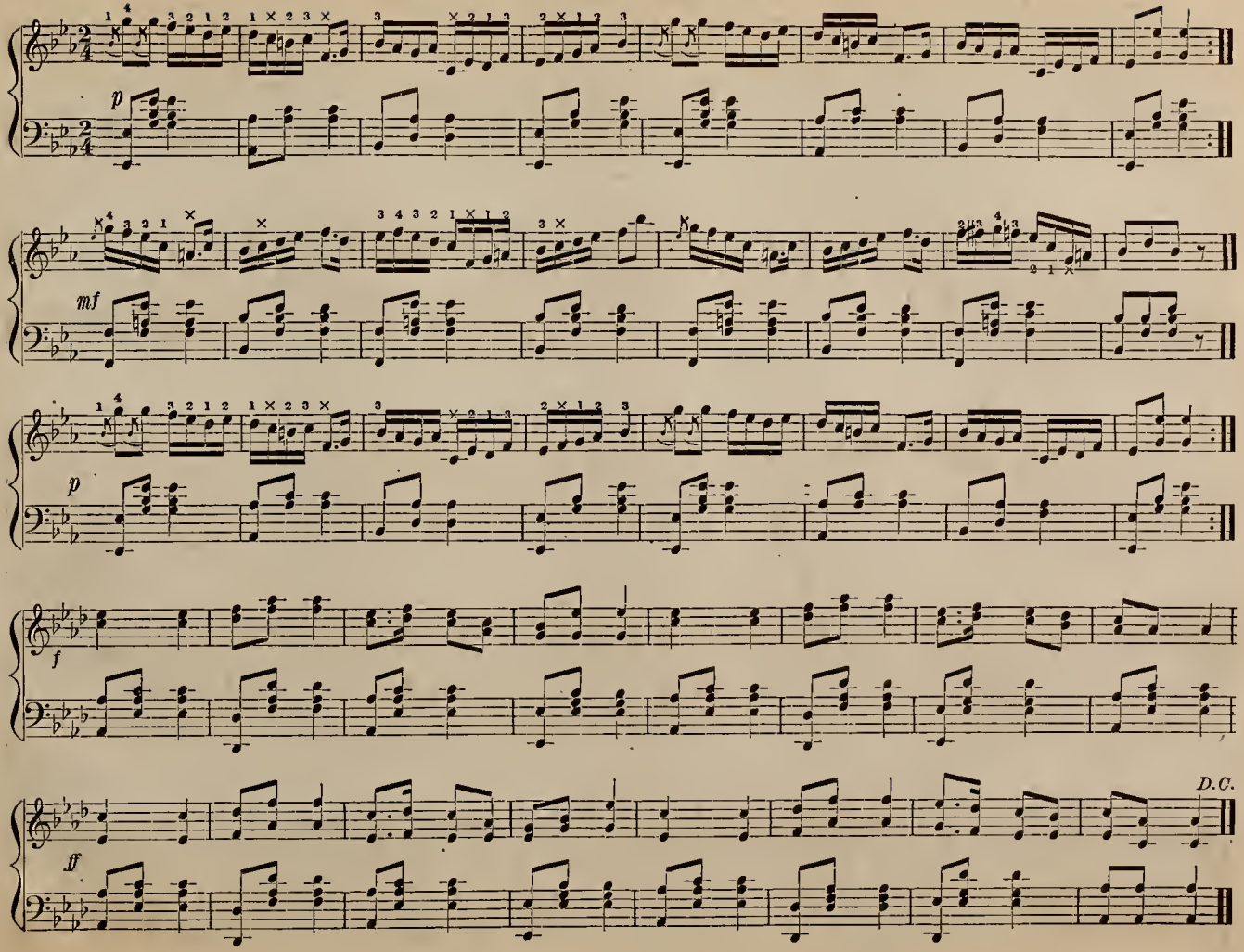
SELECTION.

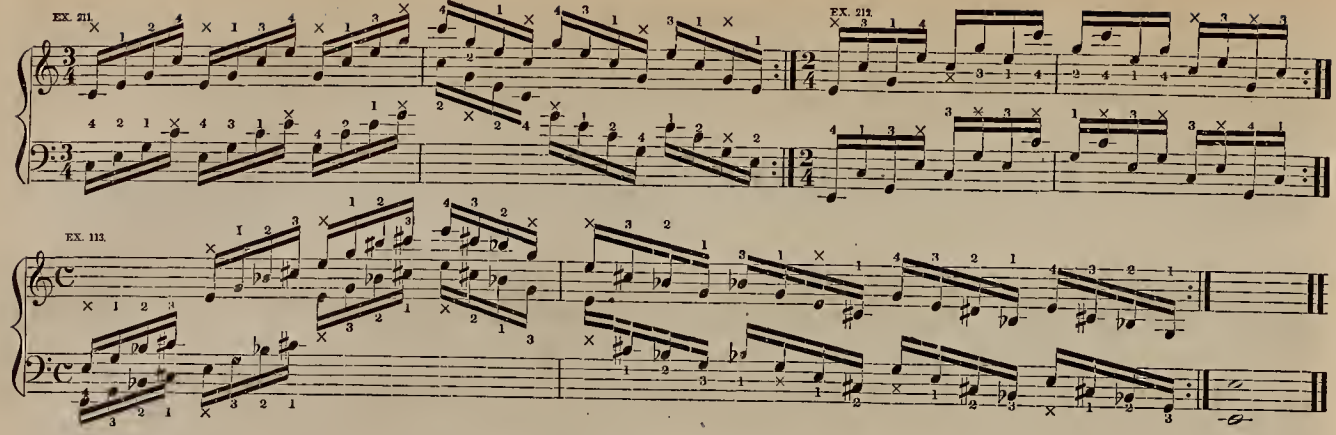
(From Overture to Stradella.)




EX. 206.
EX. 207.
EX. 208.
EX. 209.
EX. 210.

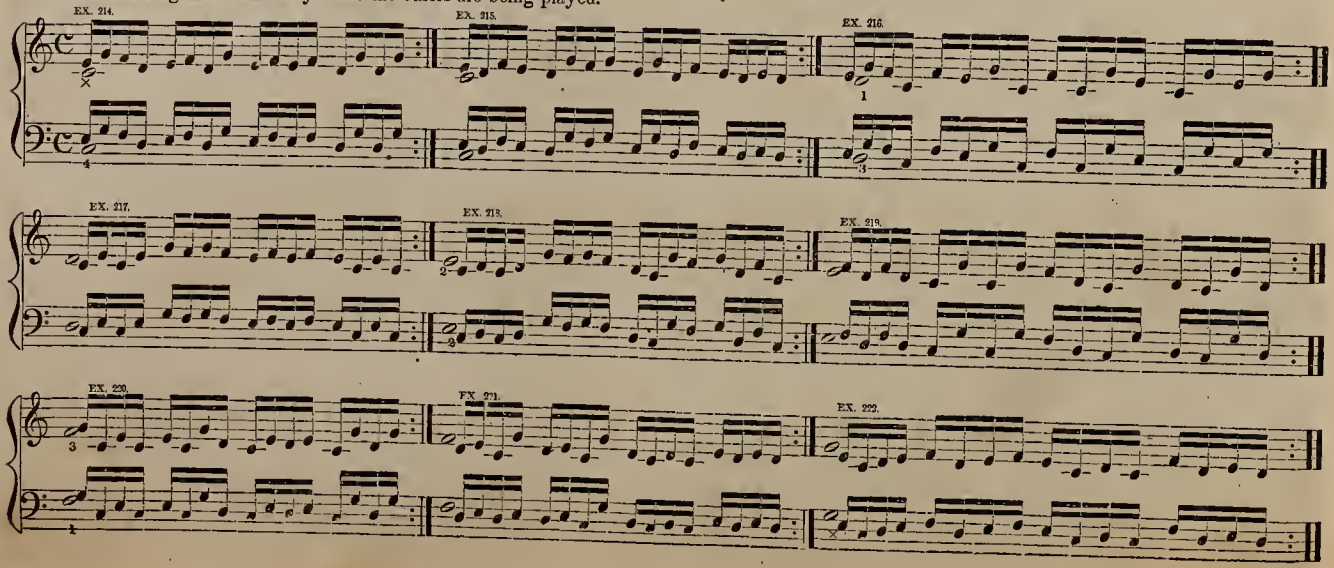
ERNESTINE POLKA.



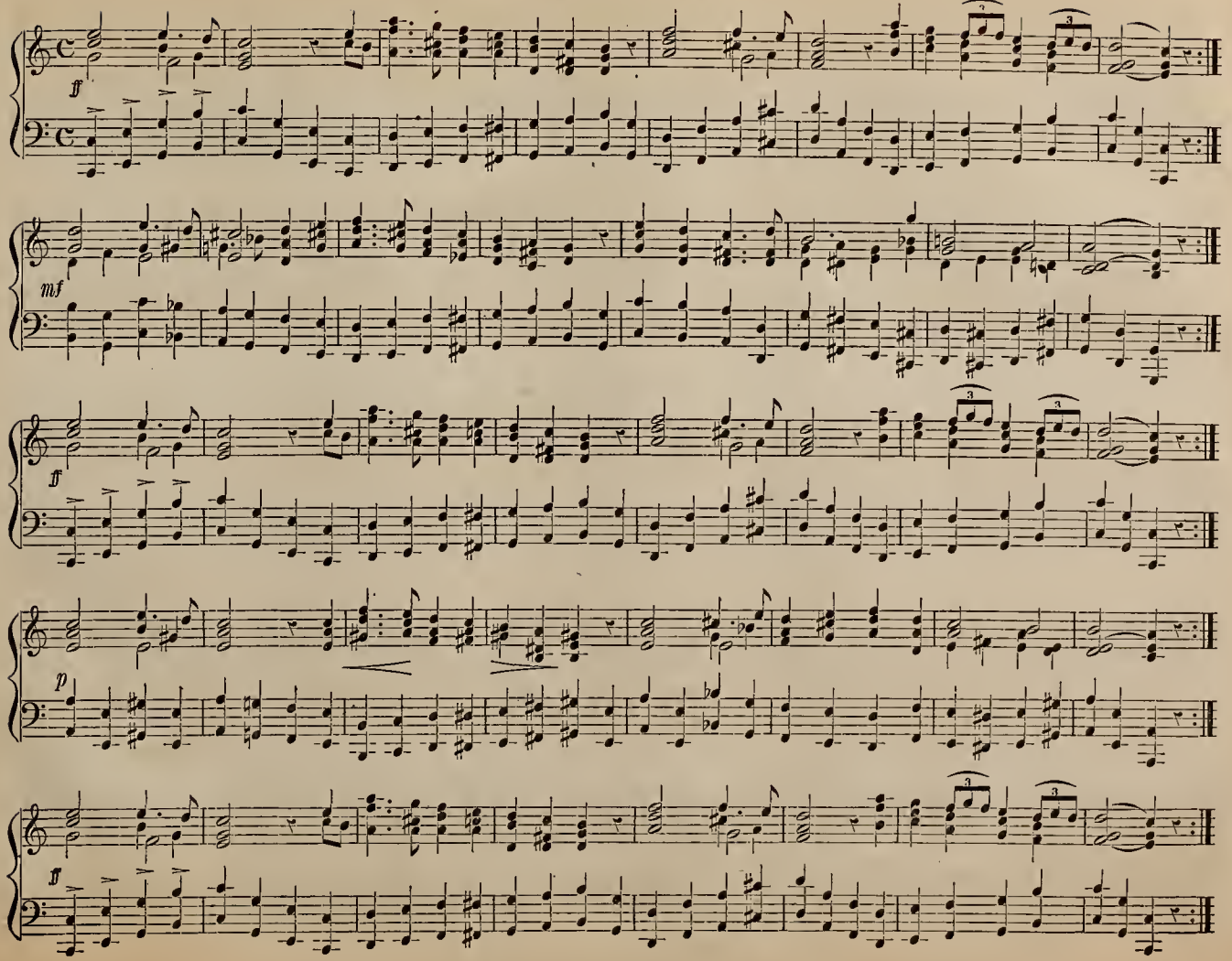


Daily Finger Exercises.

Hold the long notes constantly while the others are being played.

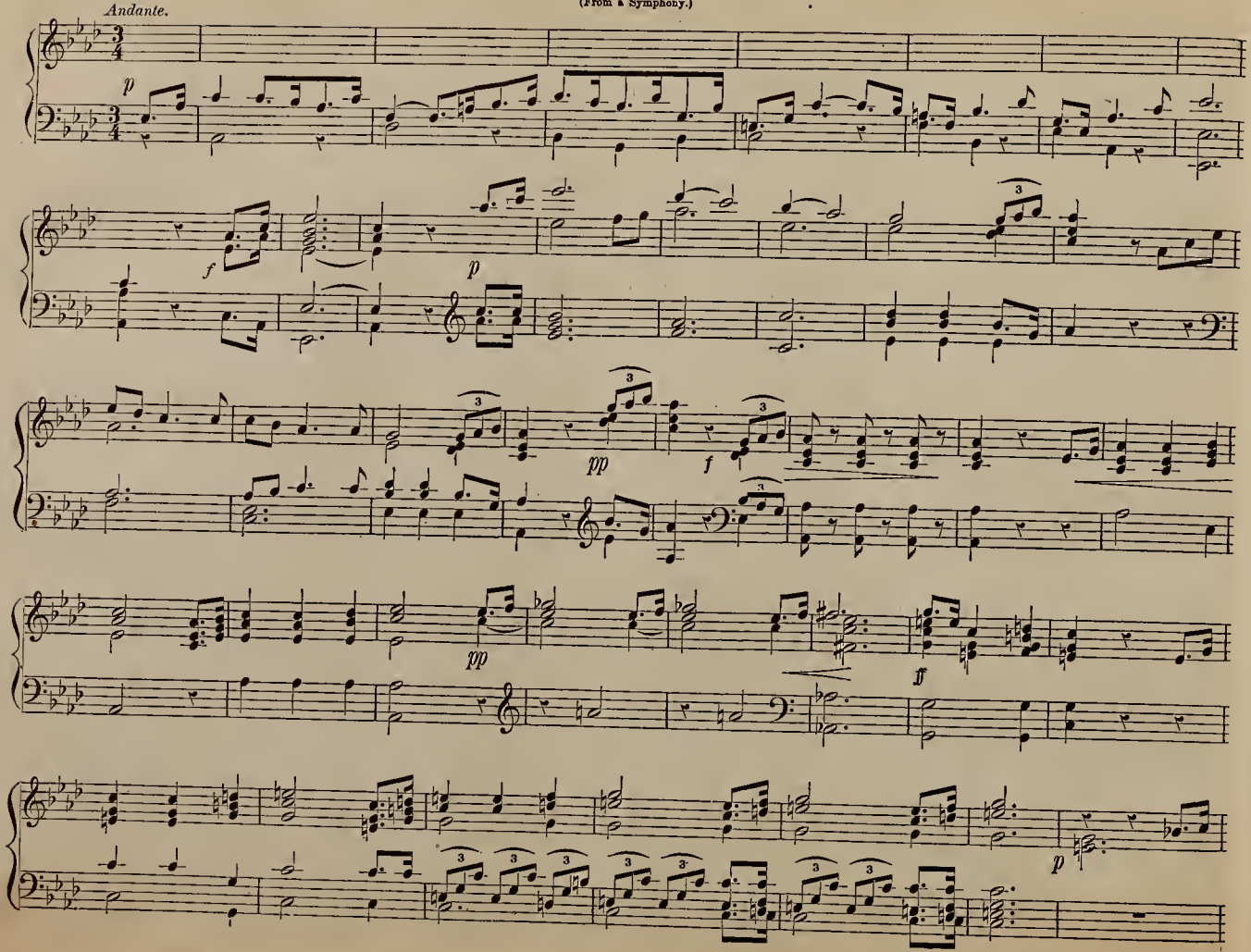


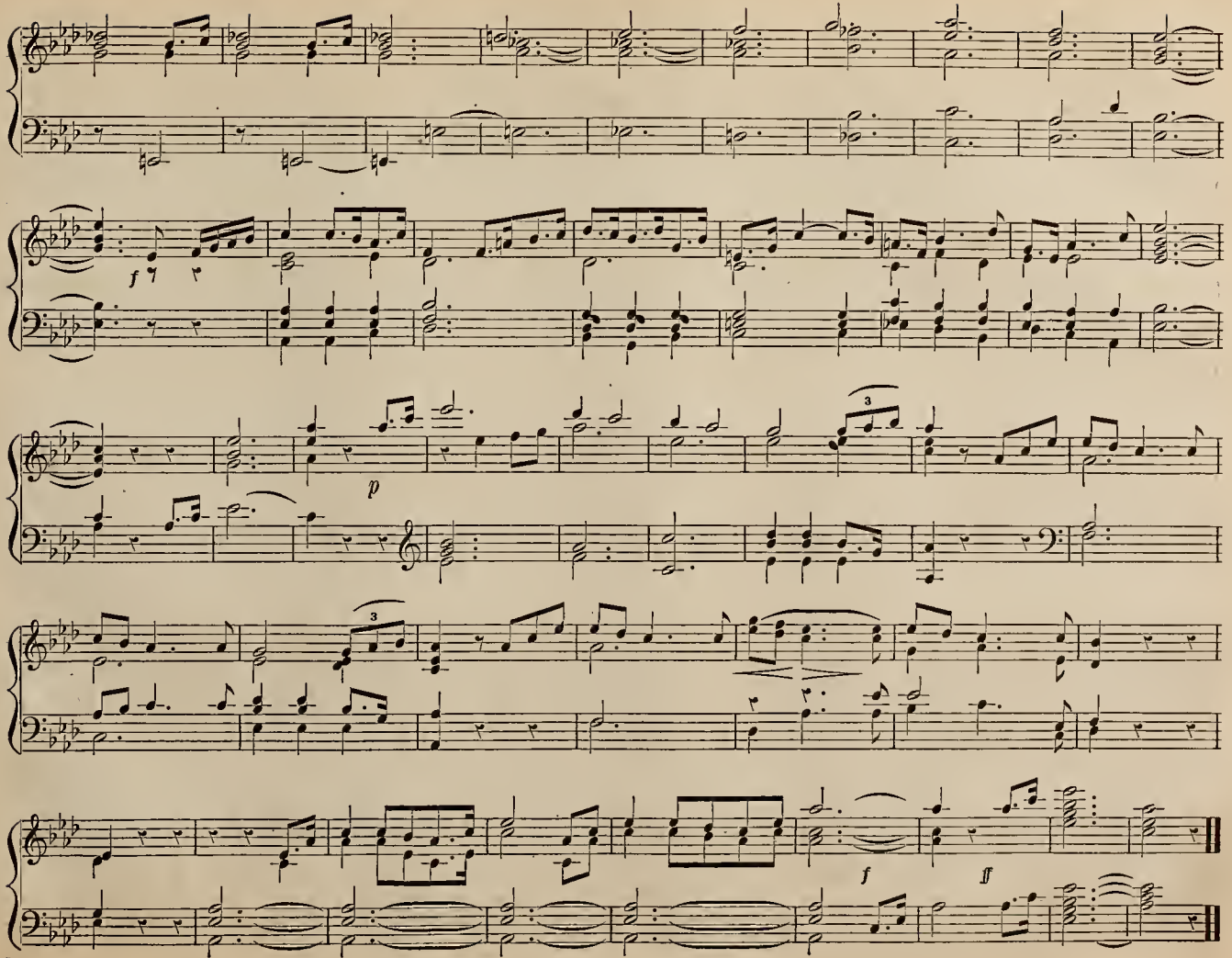
TRIUMPHAL MARCH.



THEME.

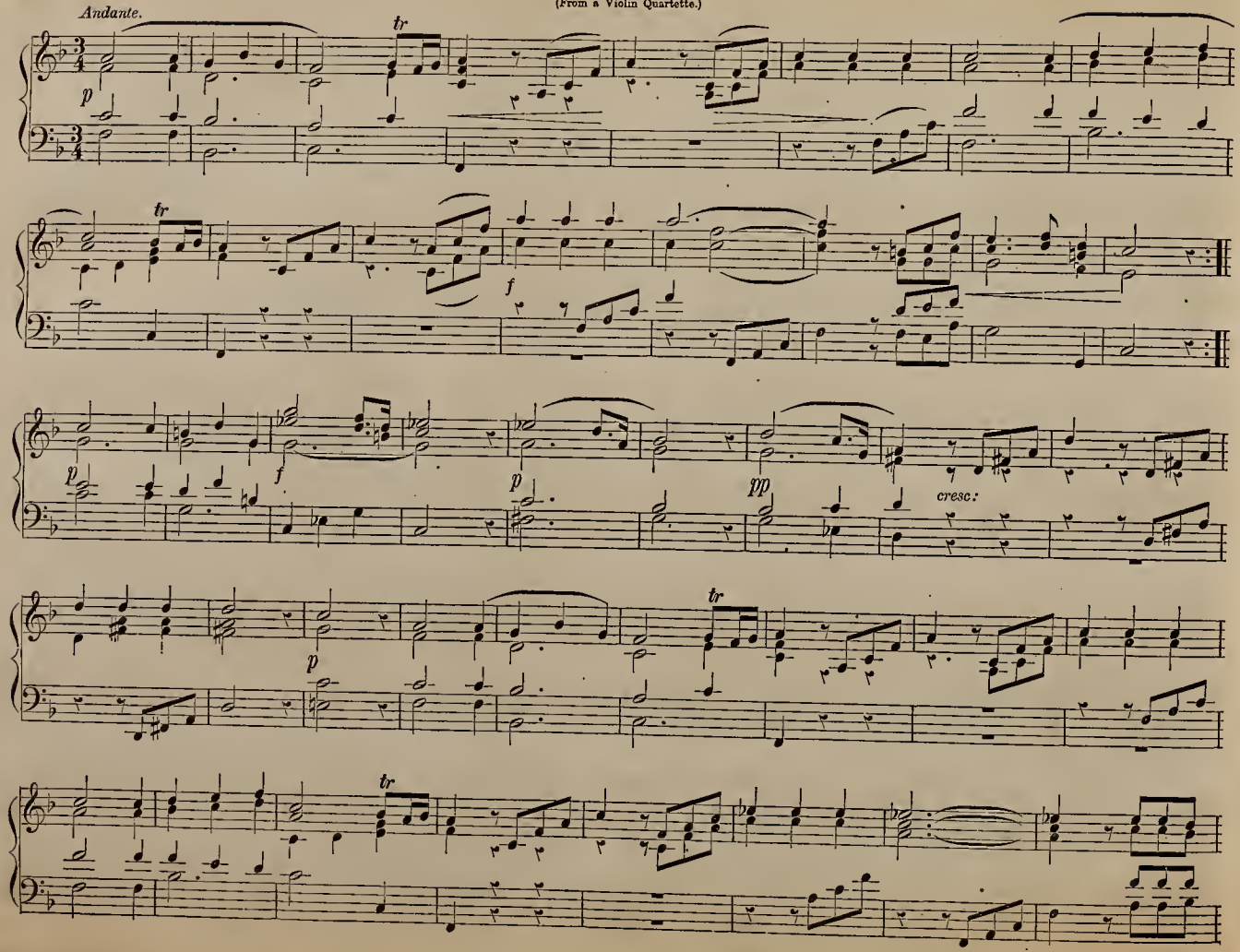
(From a Symphony.)

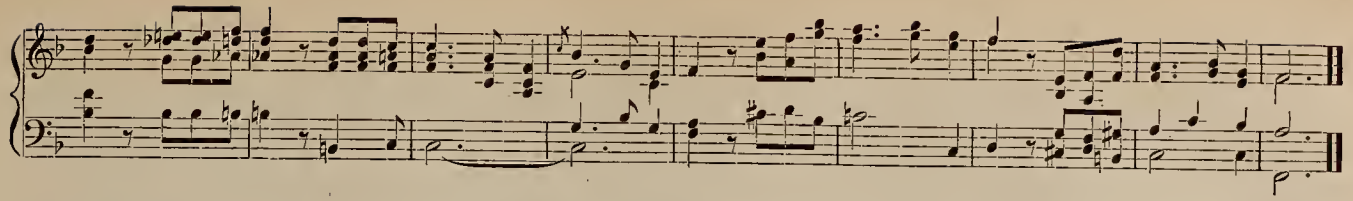



f
p
3
3
f
ff

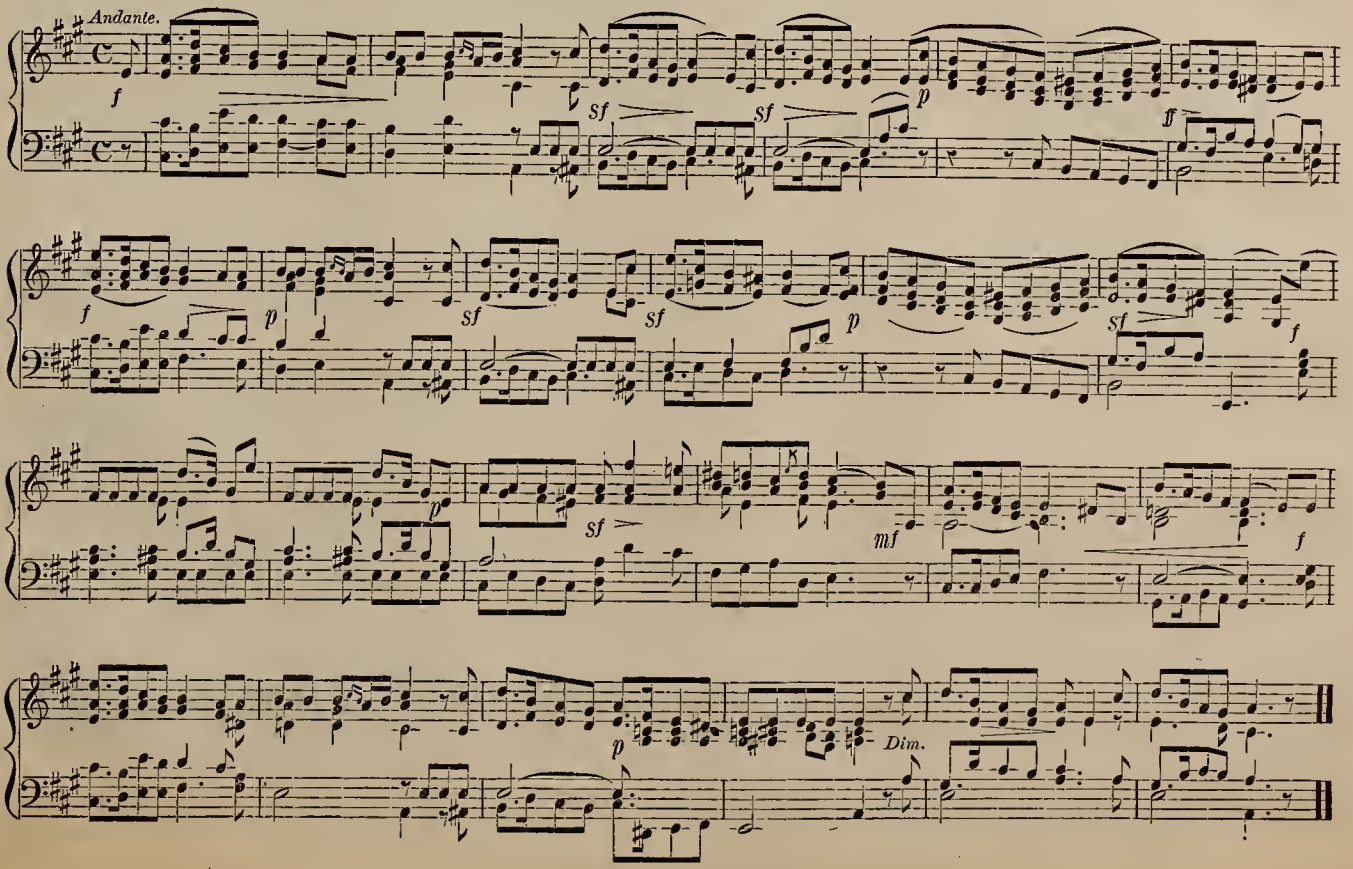
TRANSCRIPTION.

(From a Violin Quartette.)



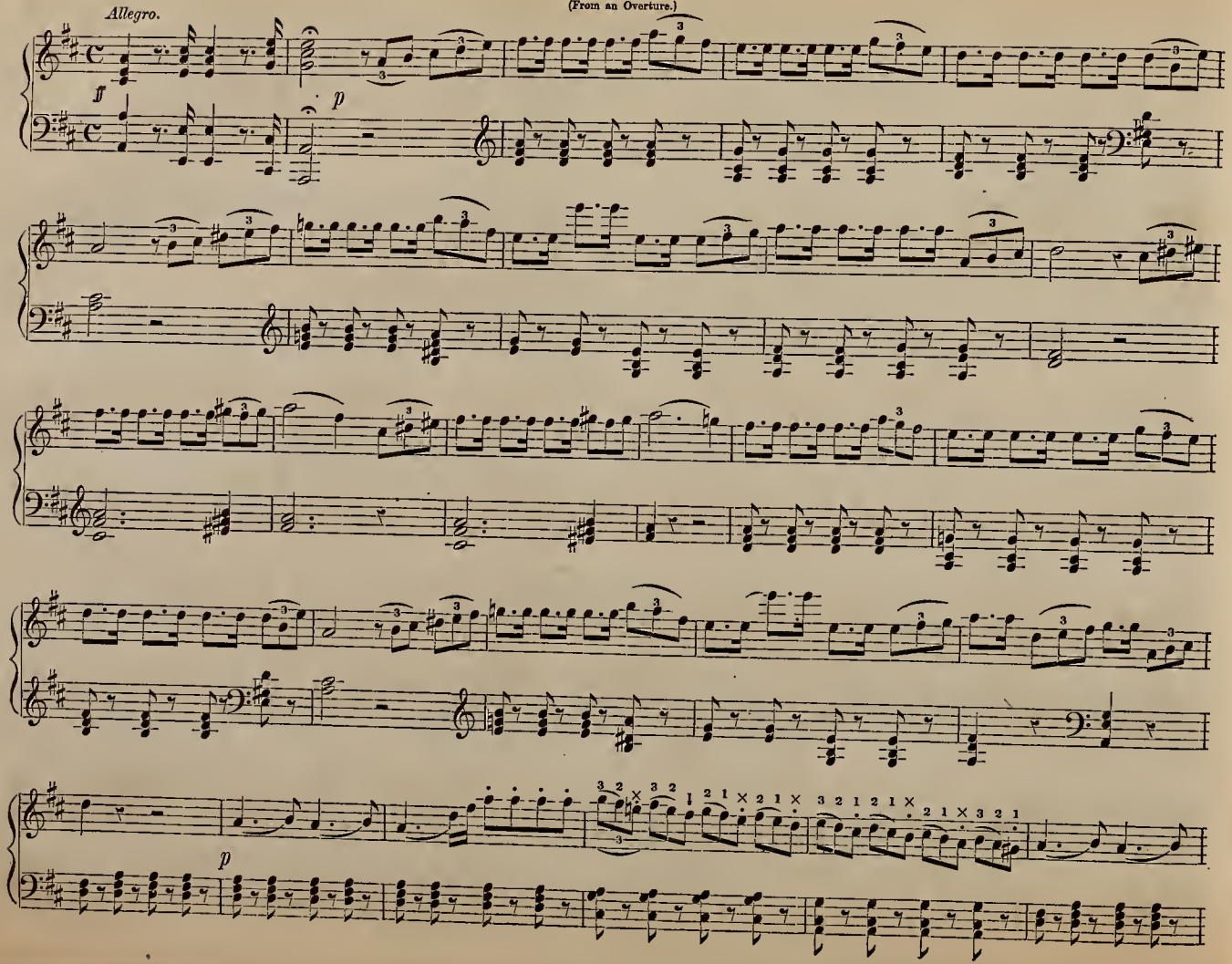


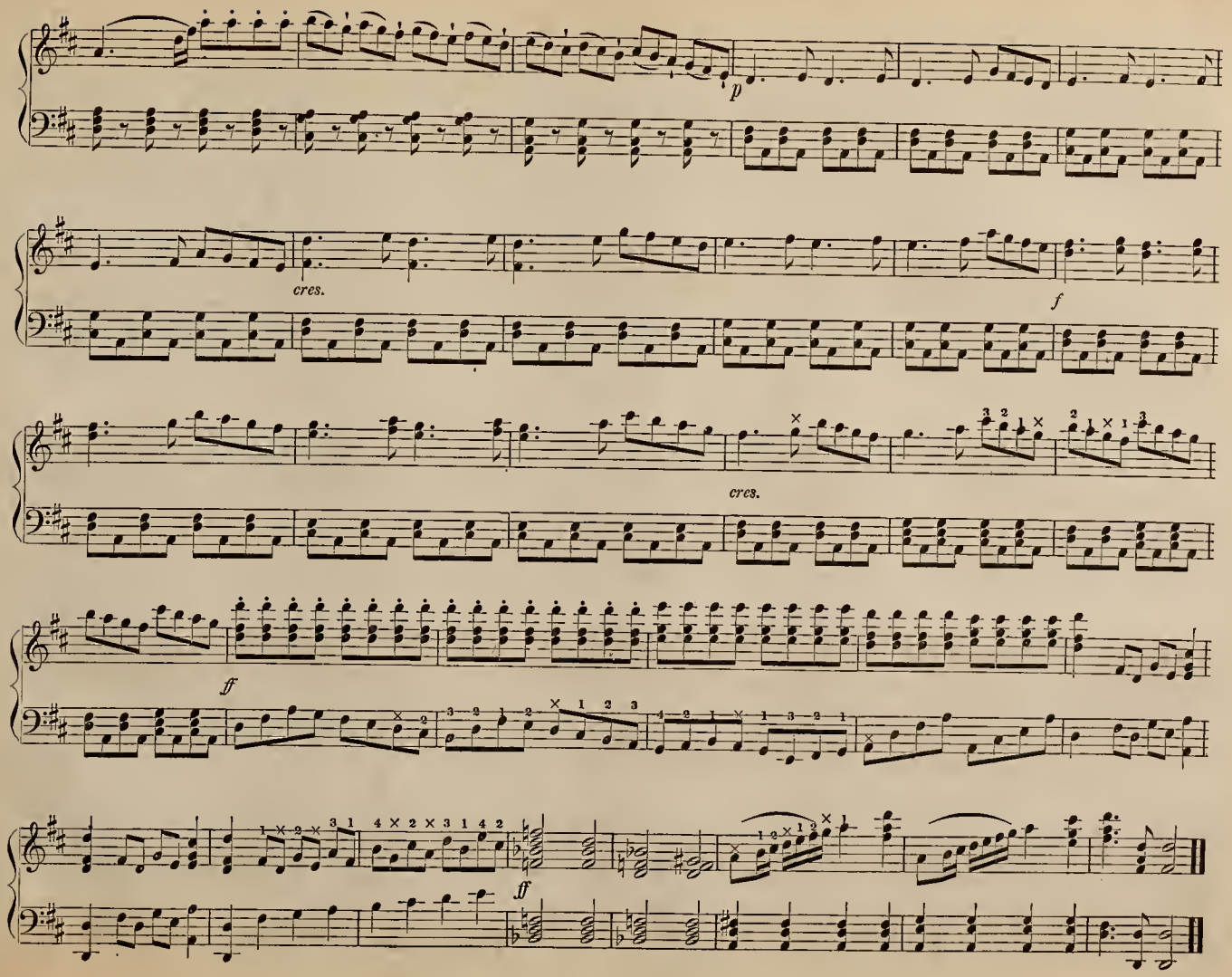
SONG WITHOUT WORDS.



SELECTION.

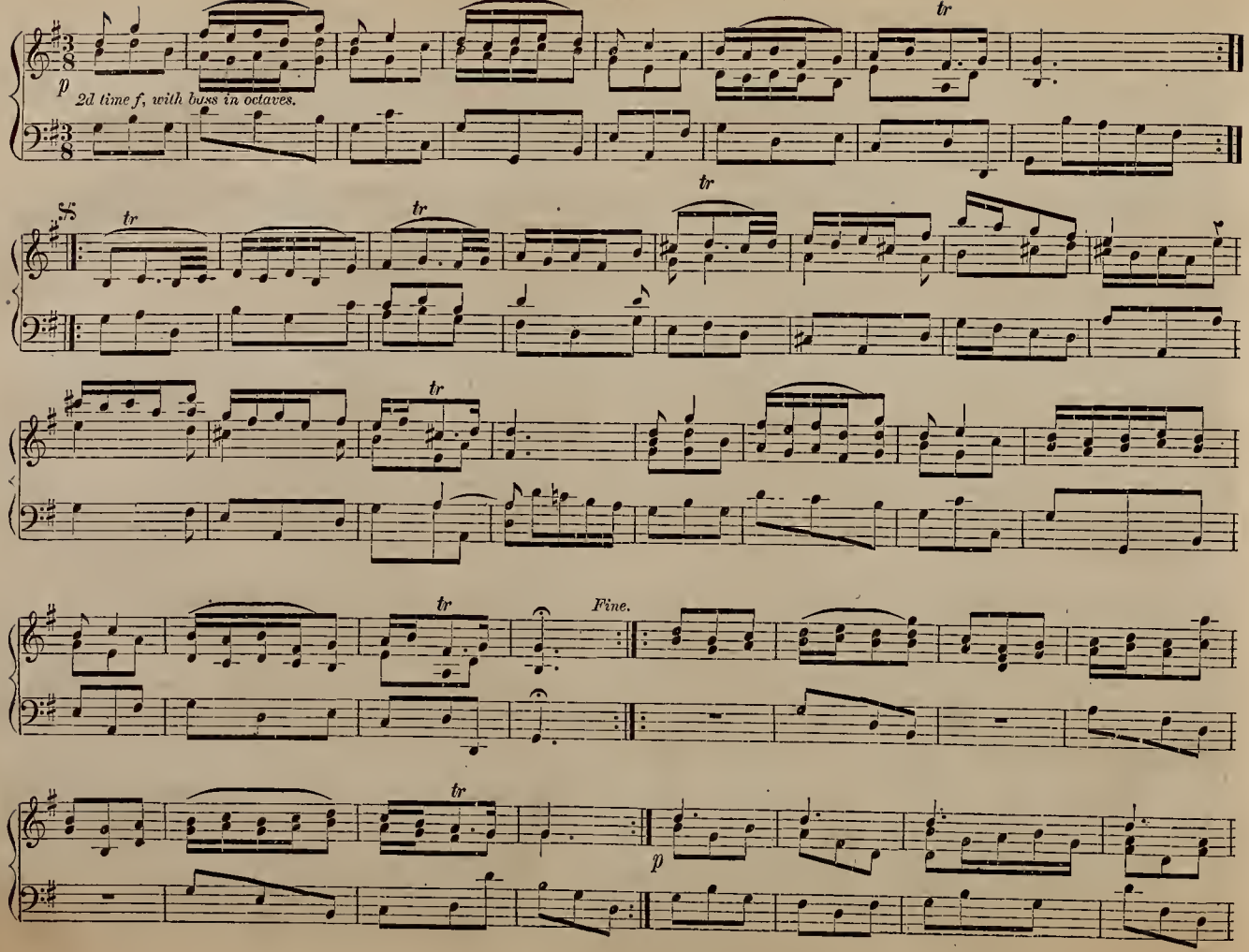
(From an Overture.)

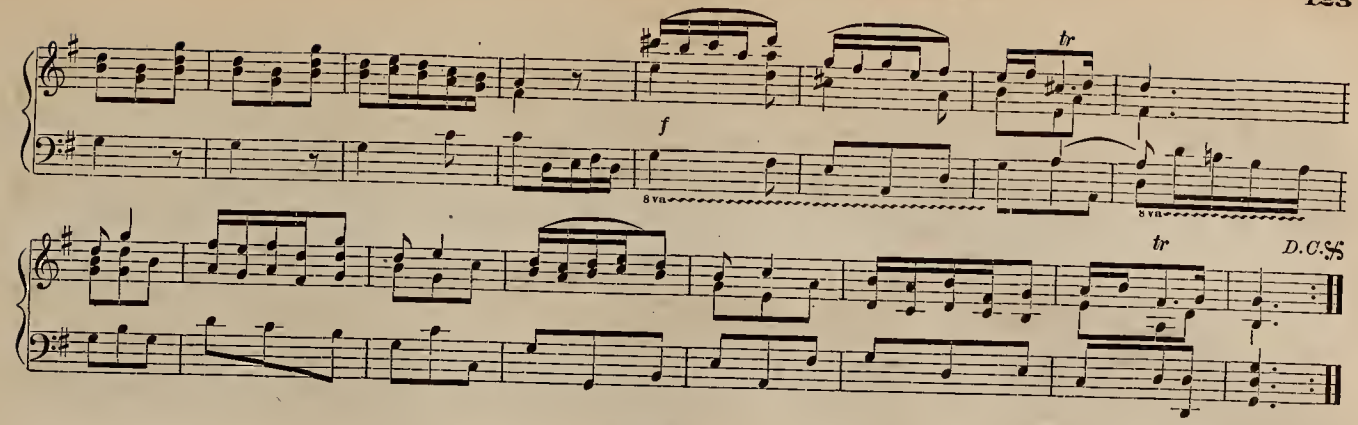



p
cres.
f
cres.
ff
ff

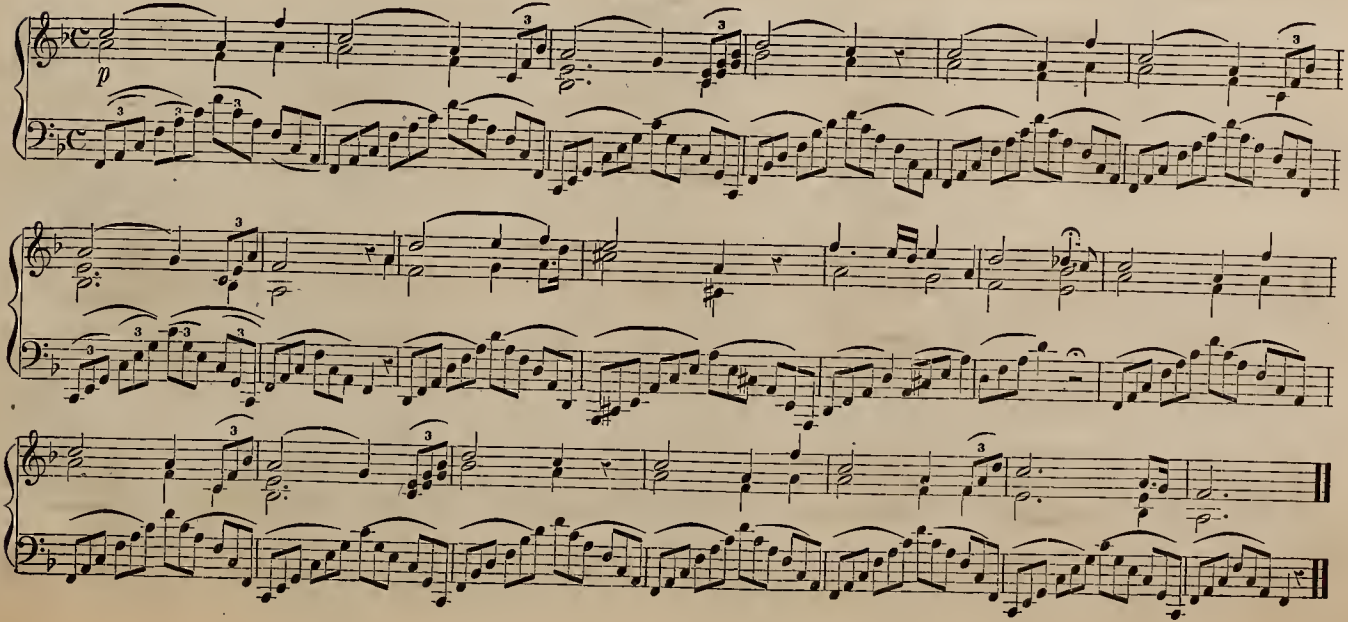
MENUET.

(From an Oratorio.)



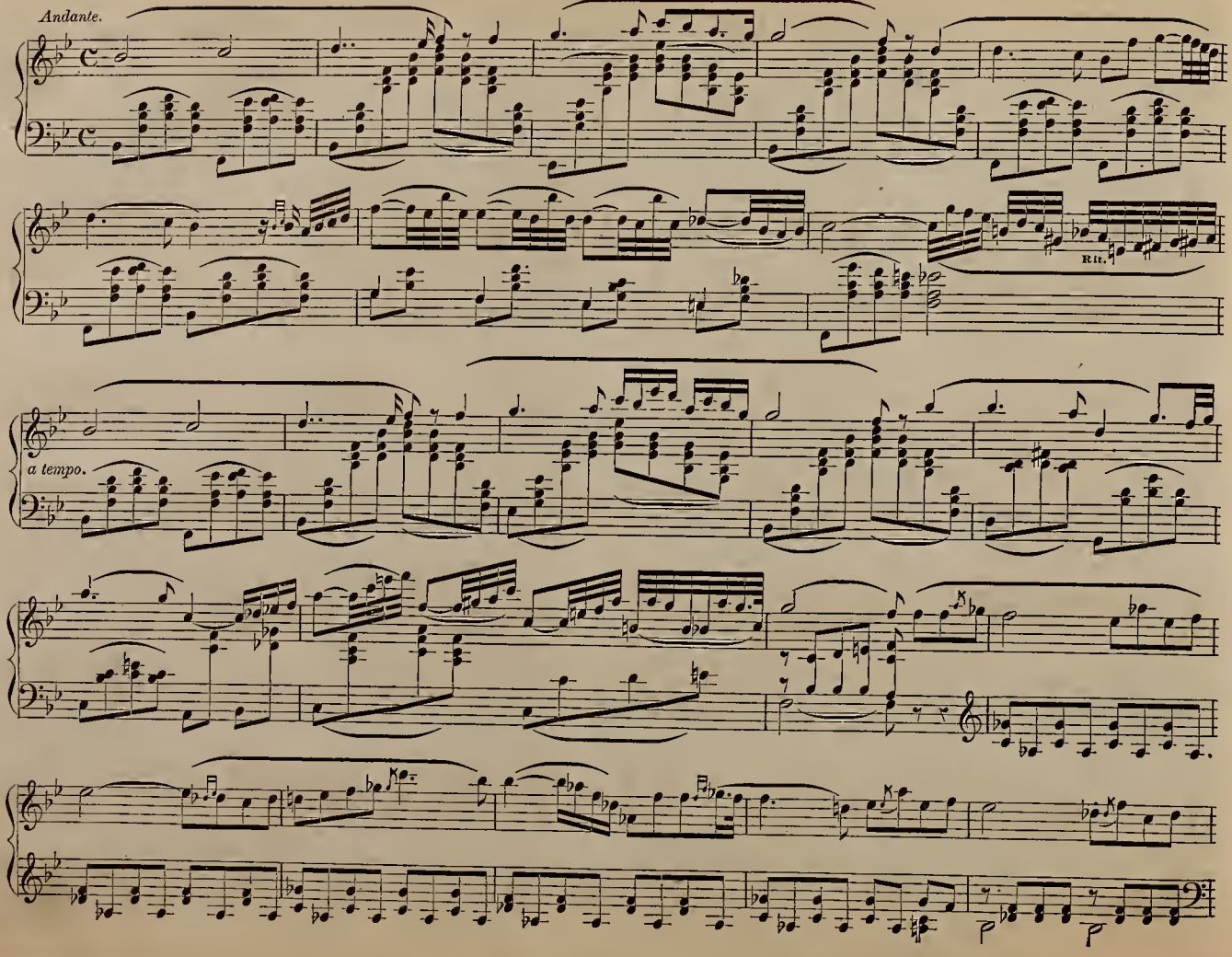


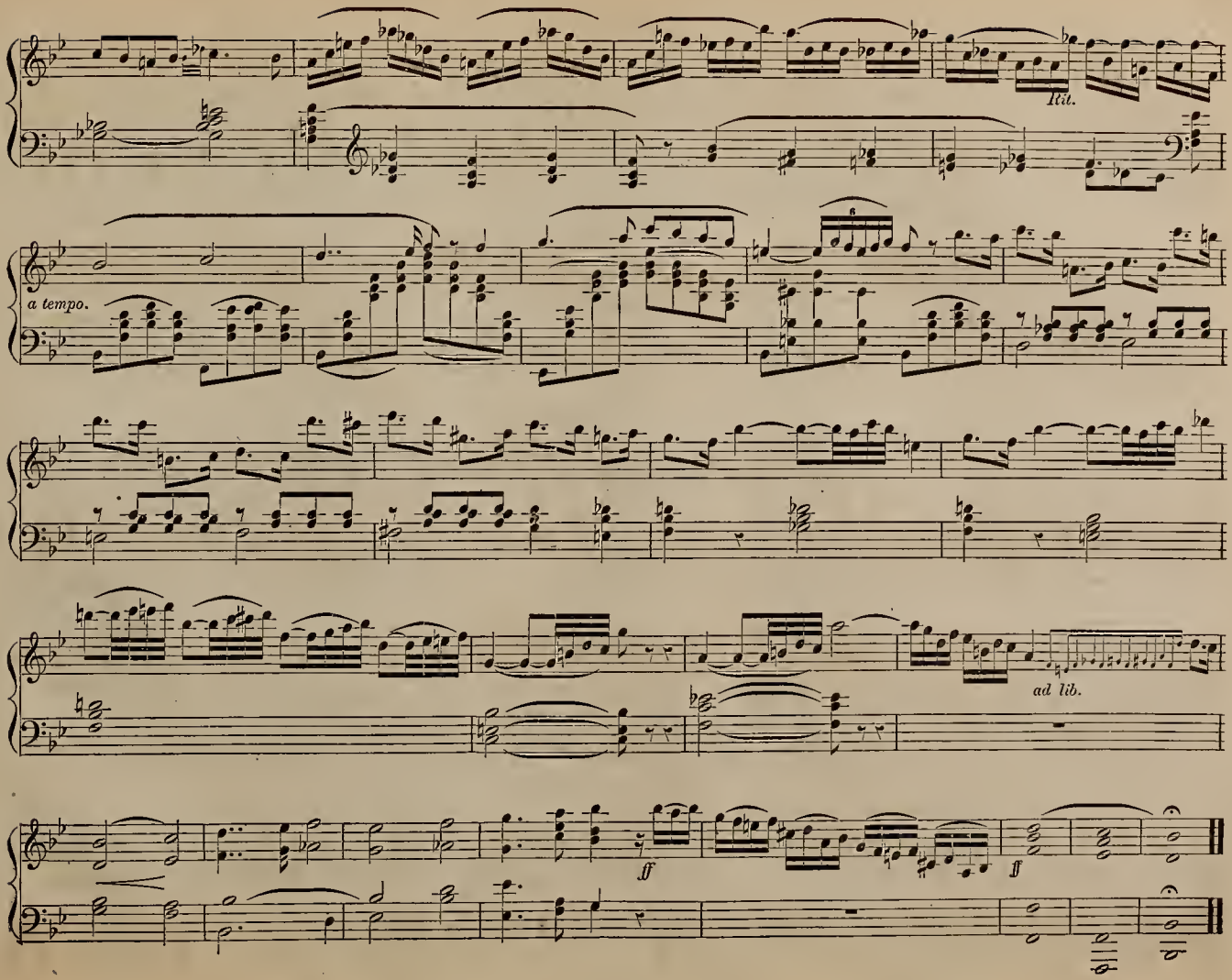
ARIA.



THEME.

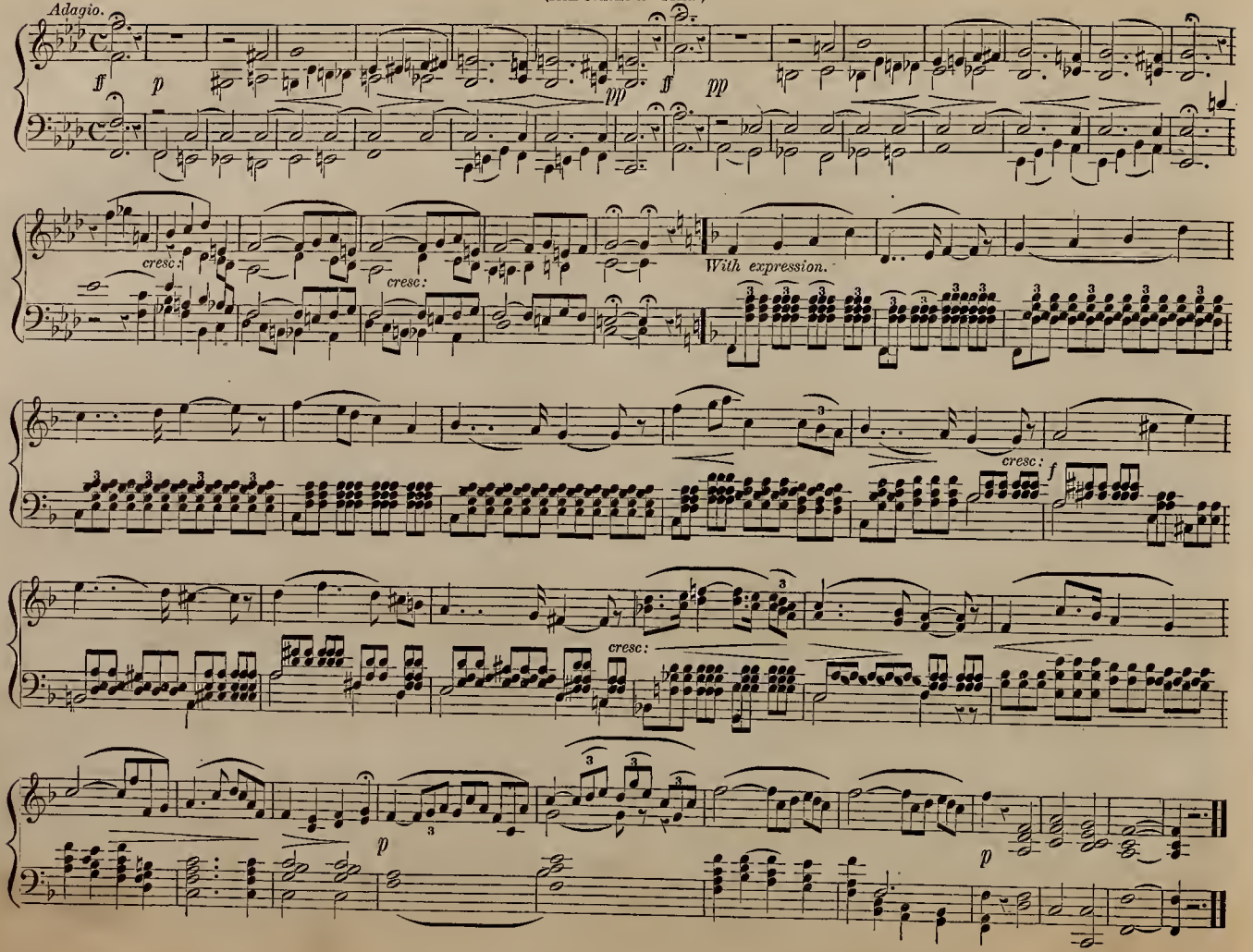
(From an Offertoire.)




Rit.
a tempo.
ad lib.
ff
ff

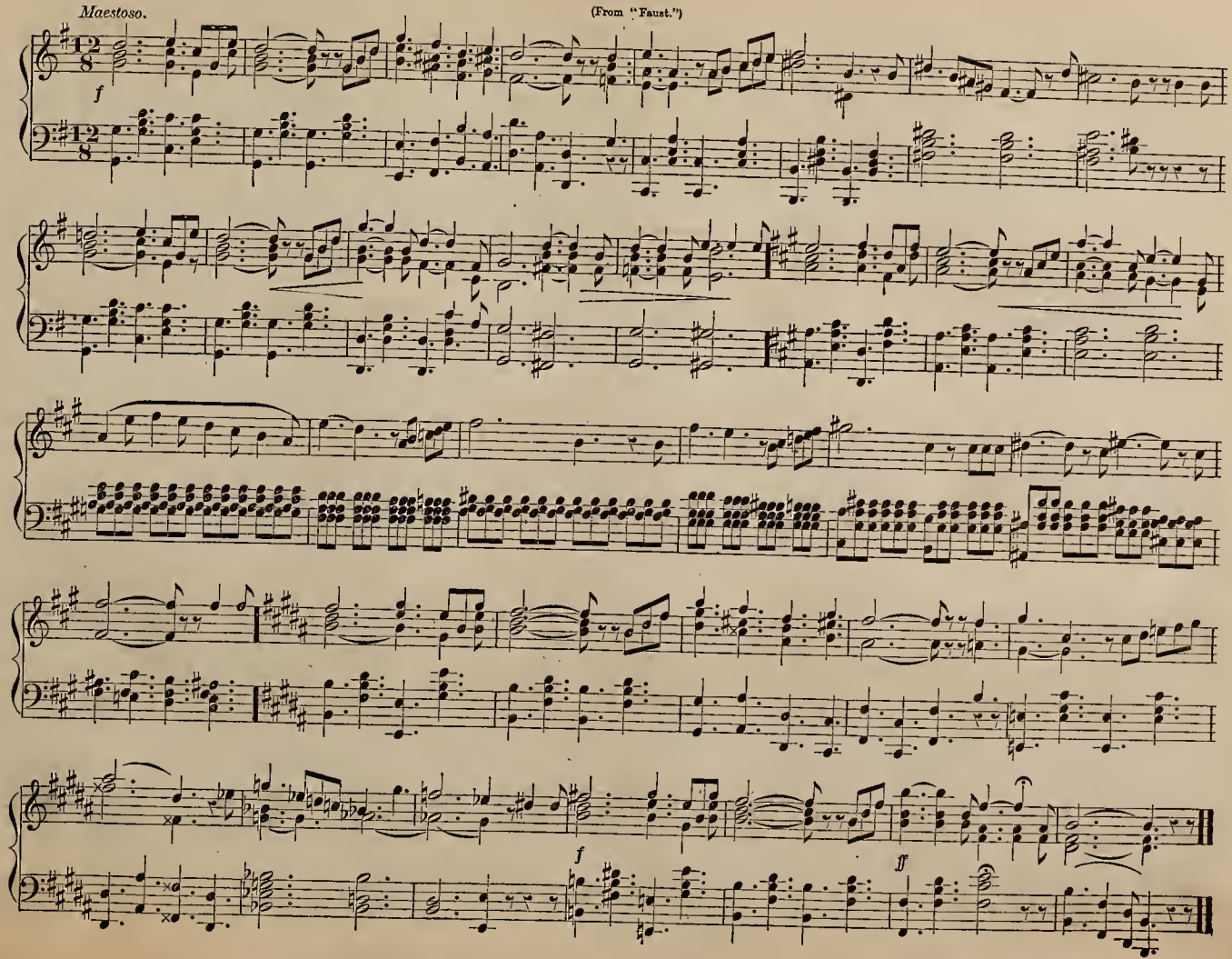
SELECTION.

(From Overture to "Faust.")



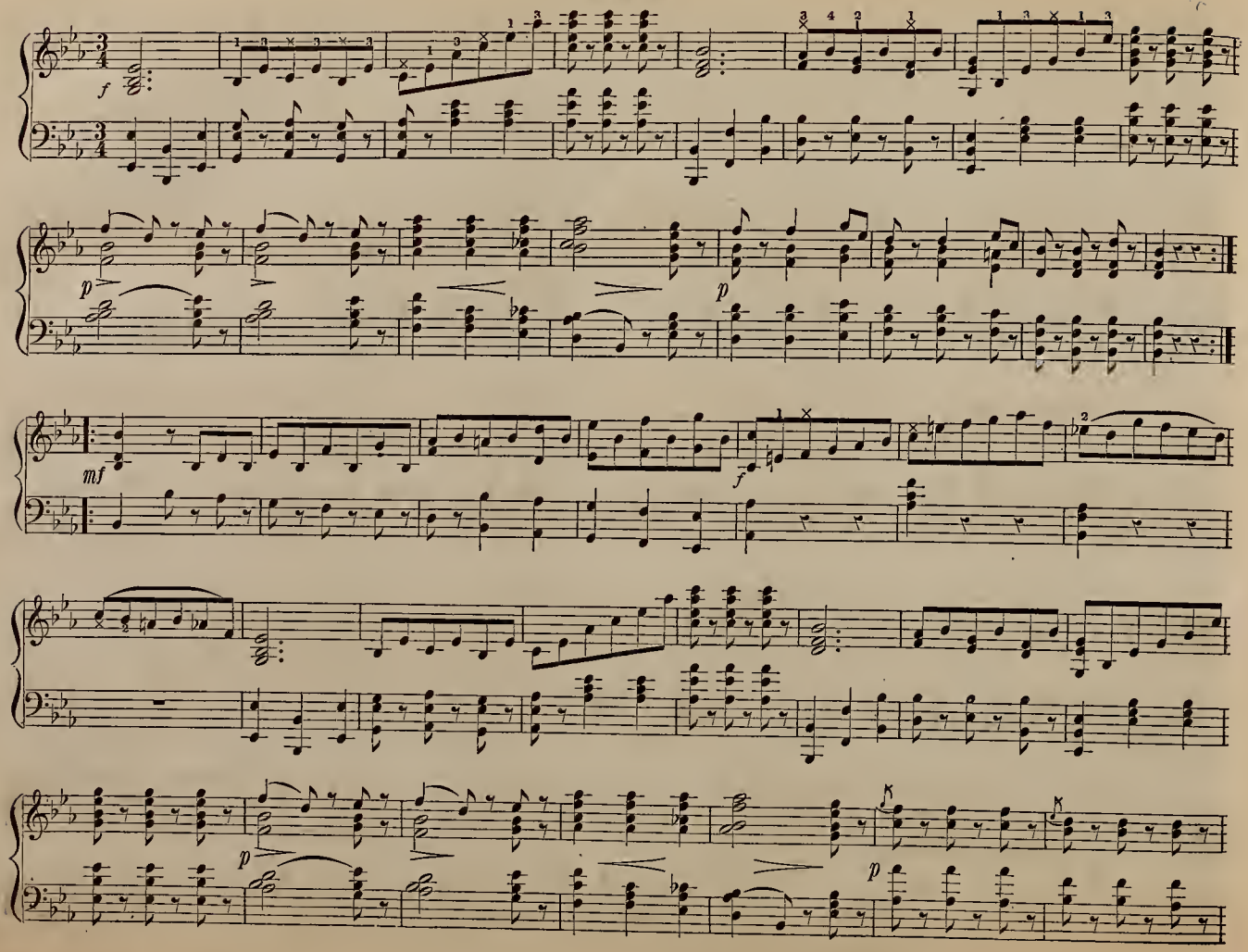
THEME.

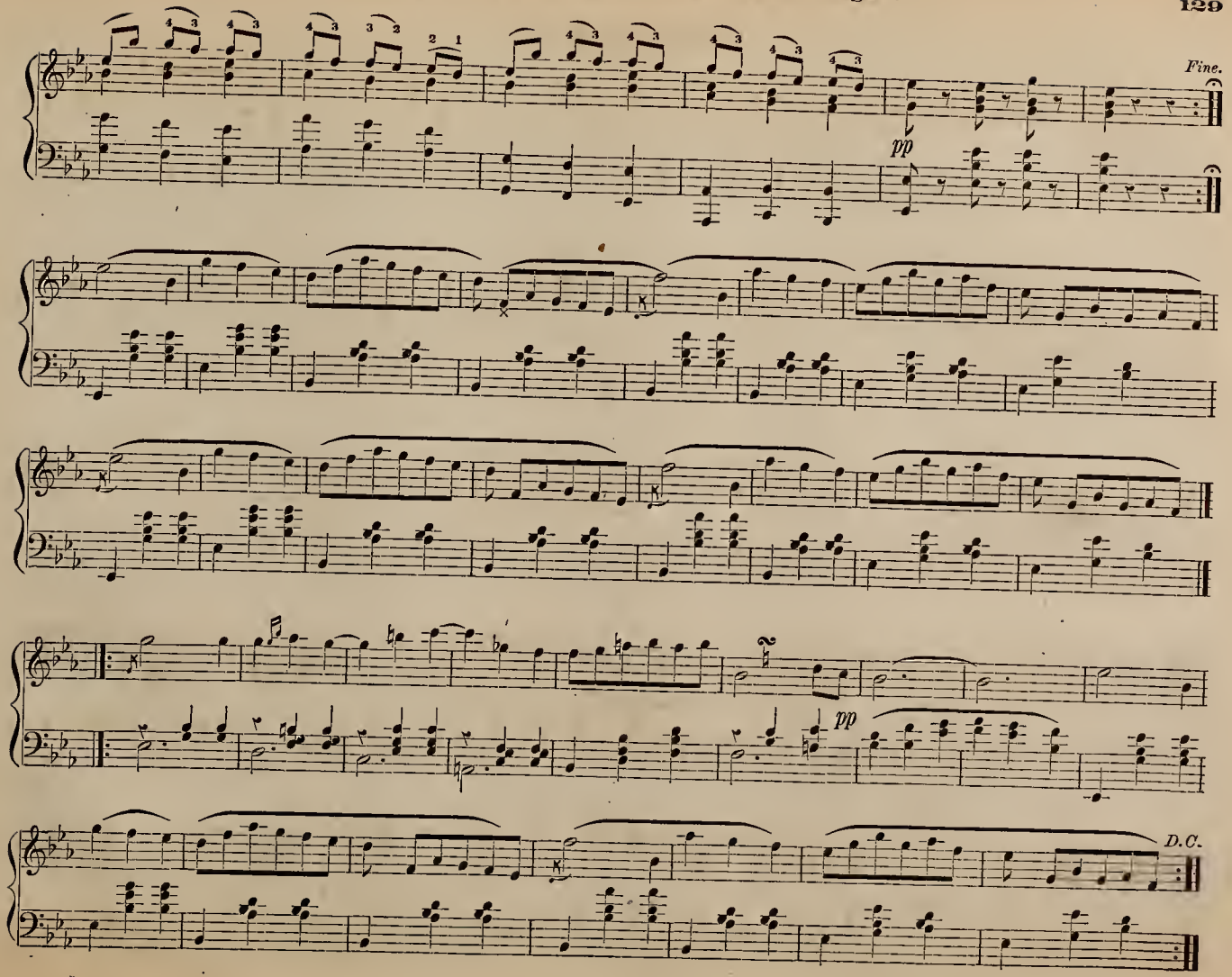
(From "Faust.")

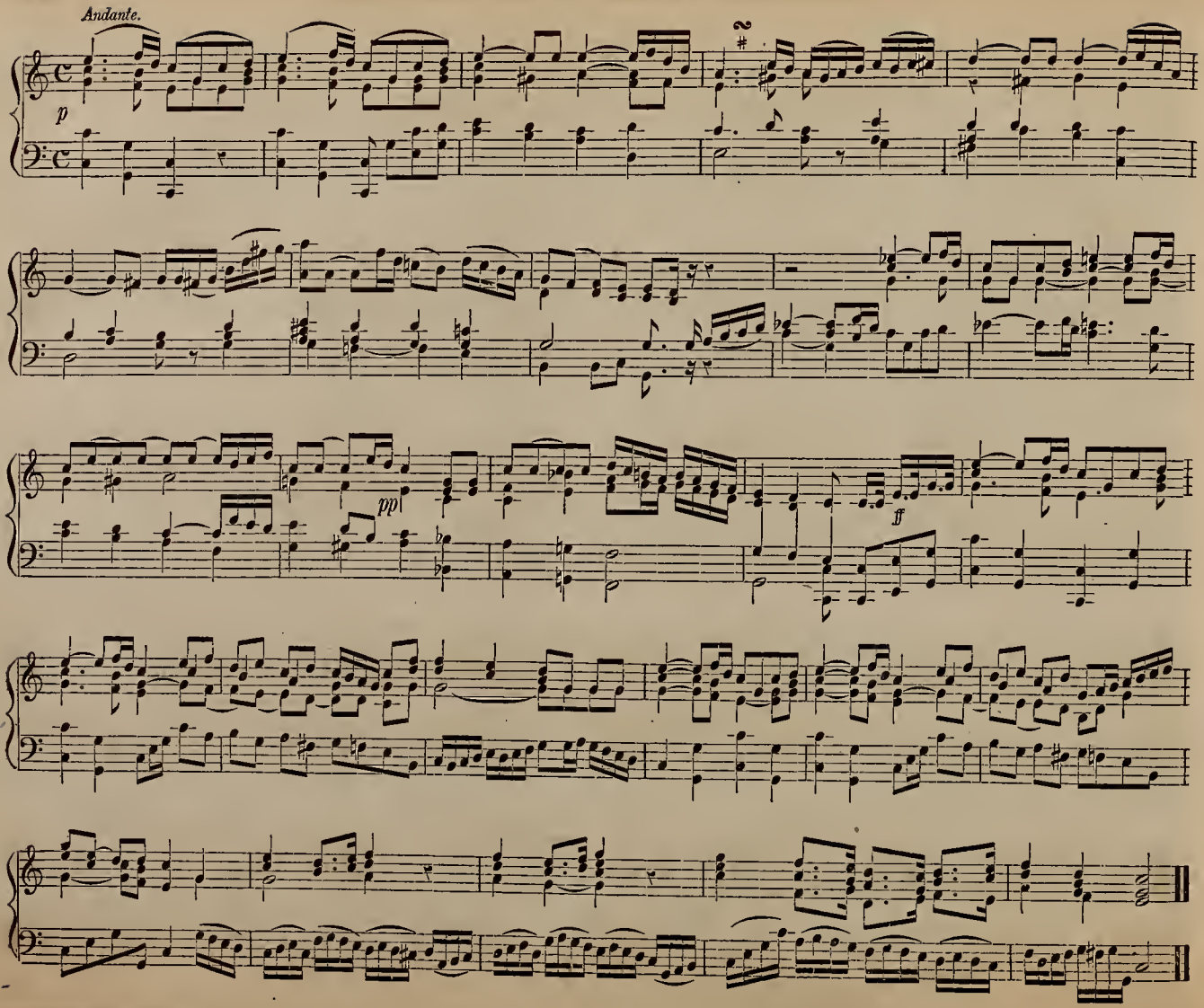


TRANSCRIPTION.

(Menuet de Mozart.)




Fine.
pp
pp
D.C.


Andante.
p
2
pp
ff

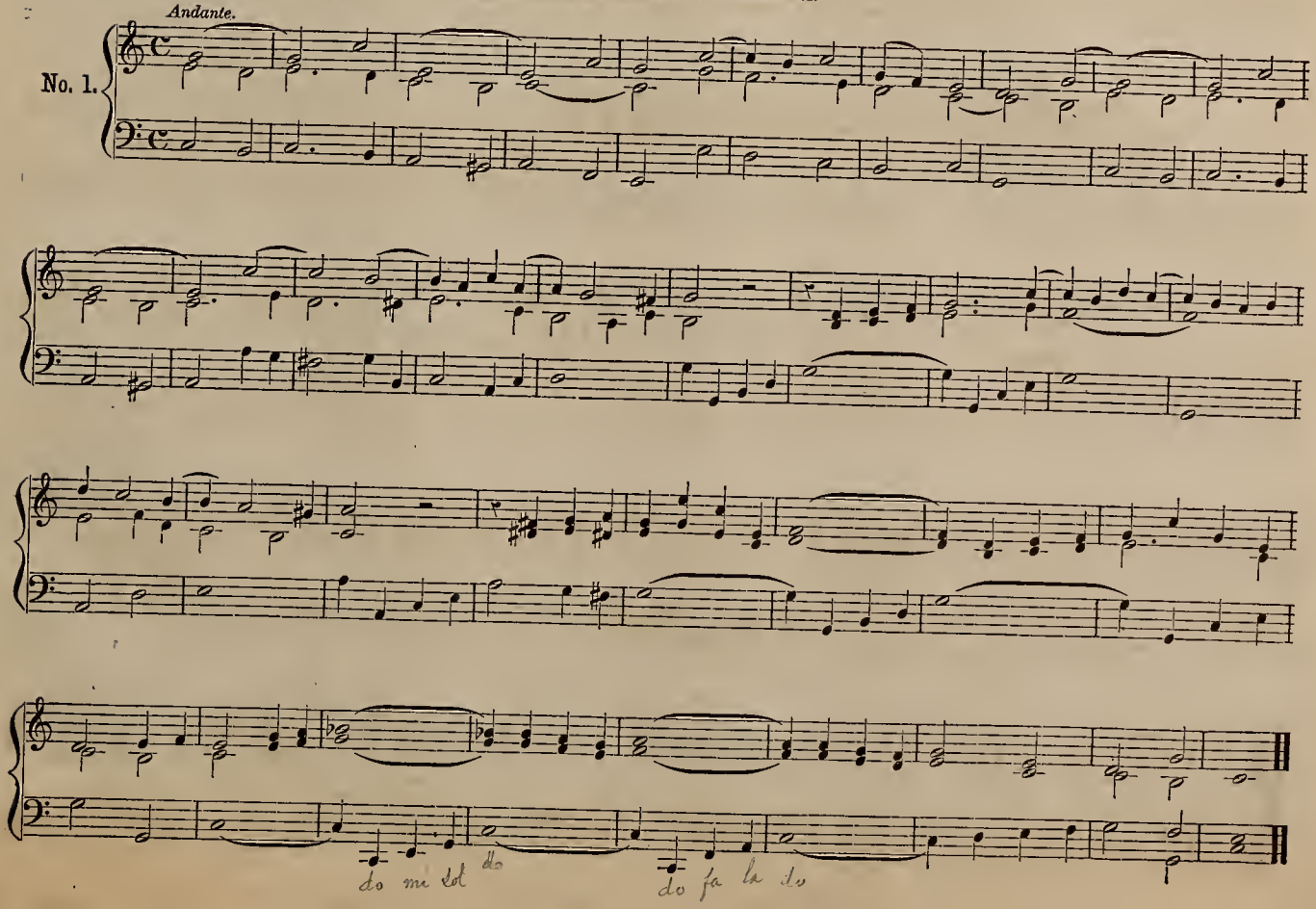
PART II.

VOLUNTARIES.

All the slow movements in the preceding pages may be used as Voluntaries.

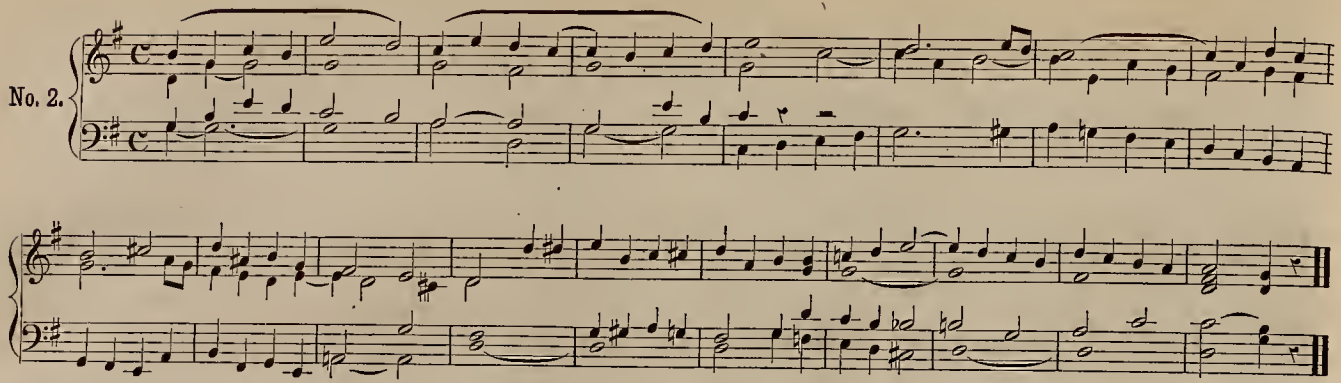
Andante.

No. 1.

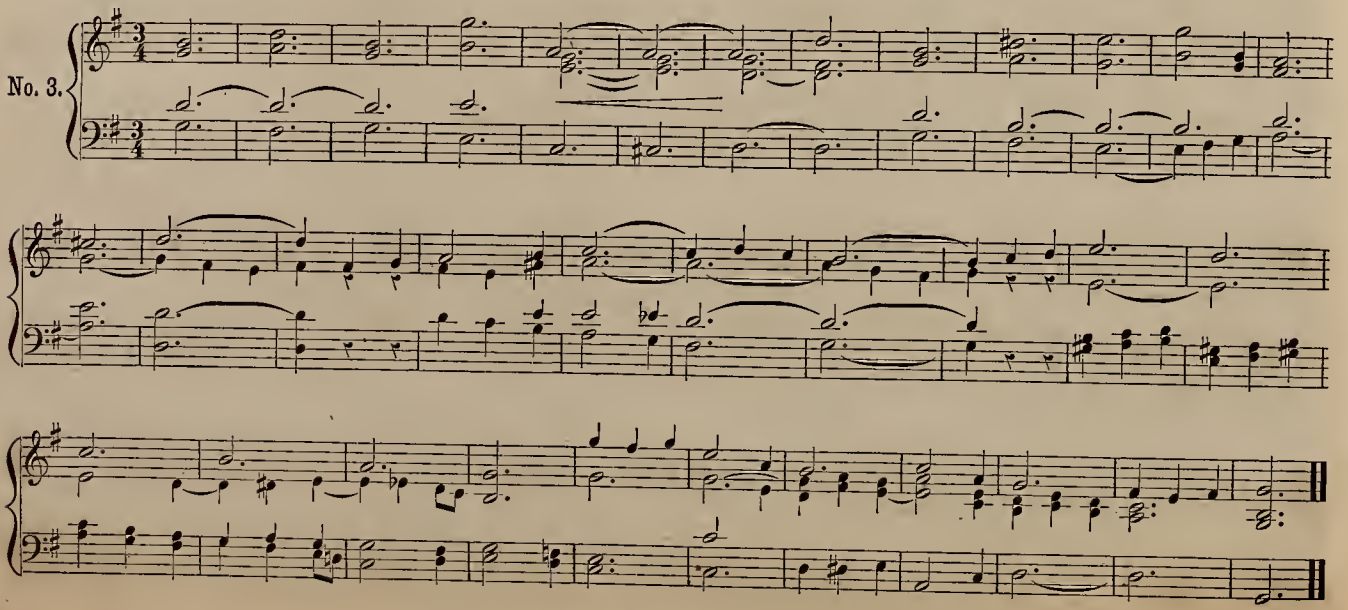


VOLUNTARIES.

No. 2.



No. 3.



VOLUNTARIES.

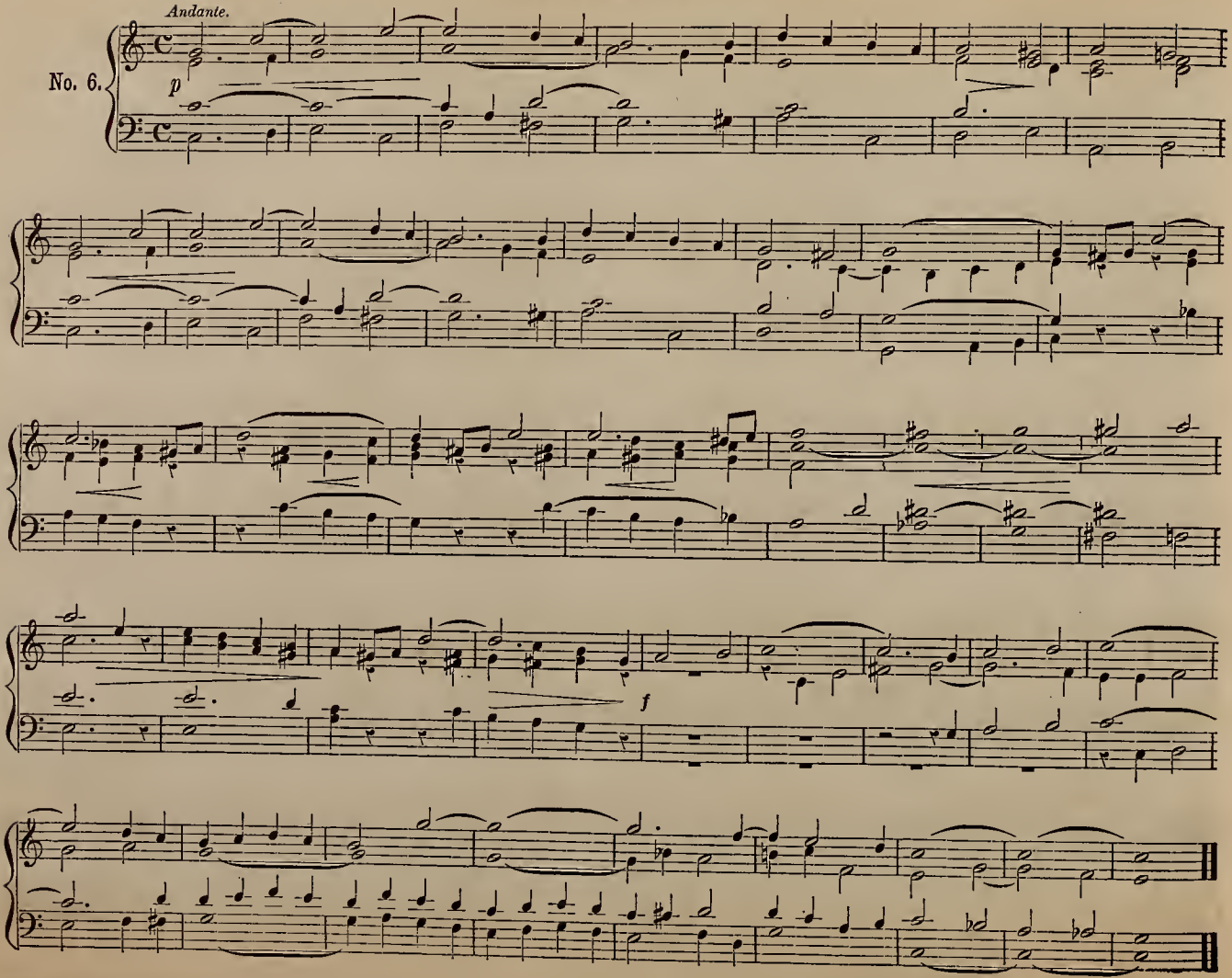
No. 4.

Andante.

No. 5.

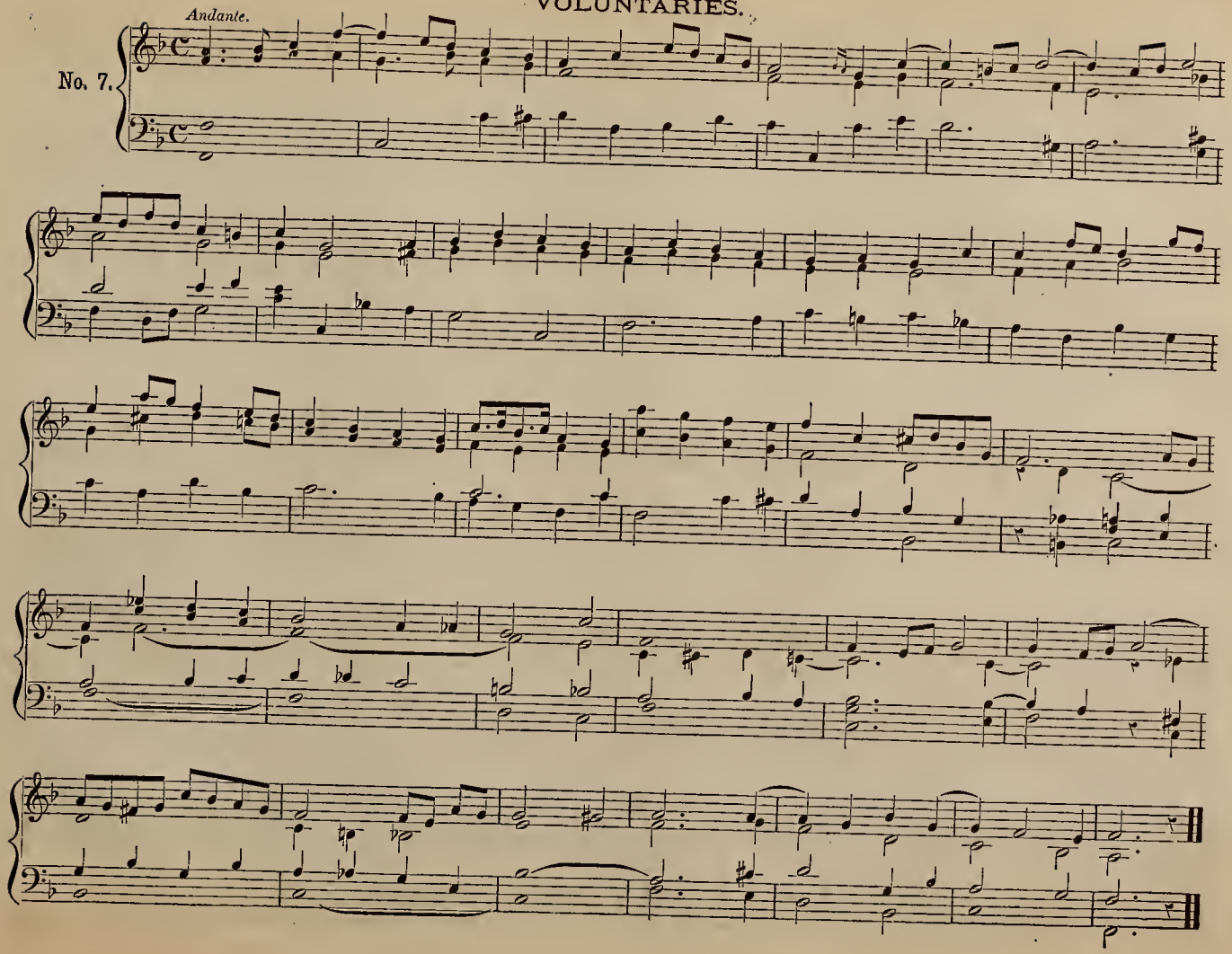
Andante.

VOLUNTARIES.



VOLUNTARIES.

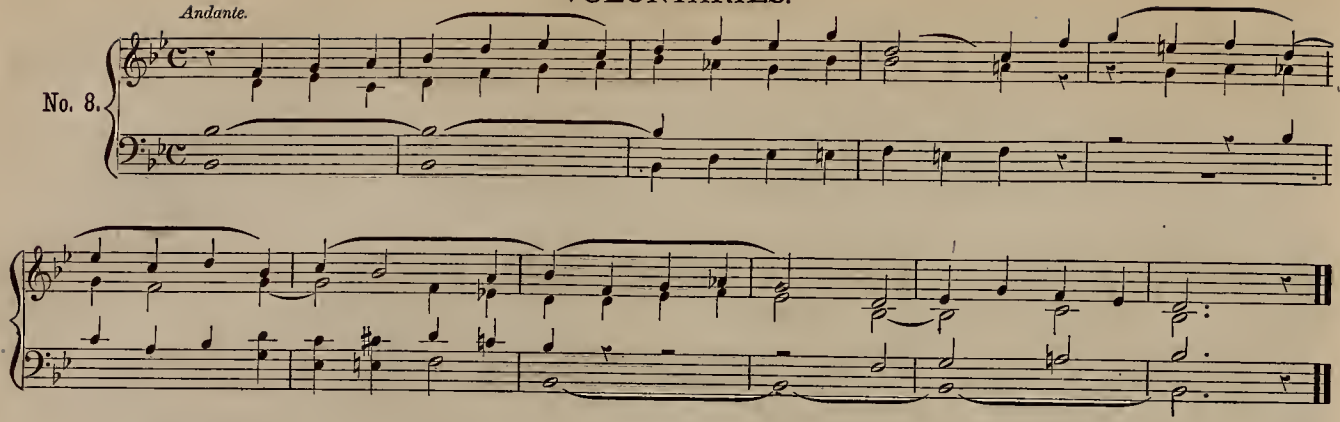
No. 7.



VOLUNTARIES.

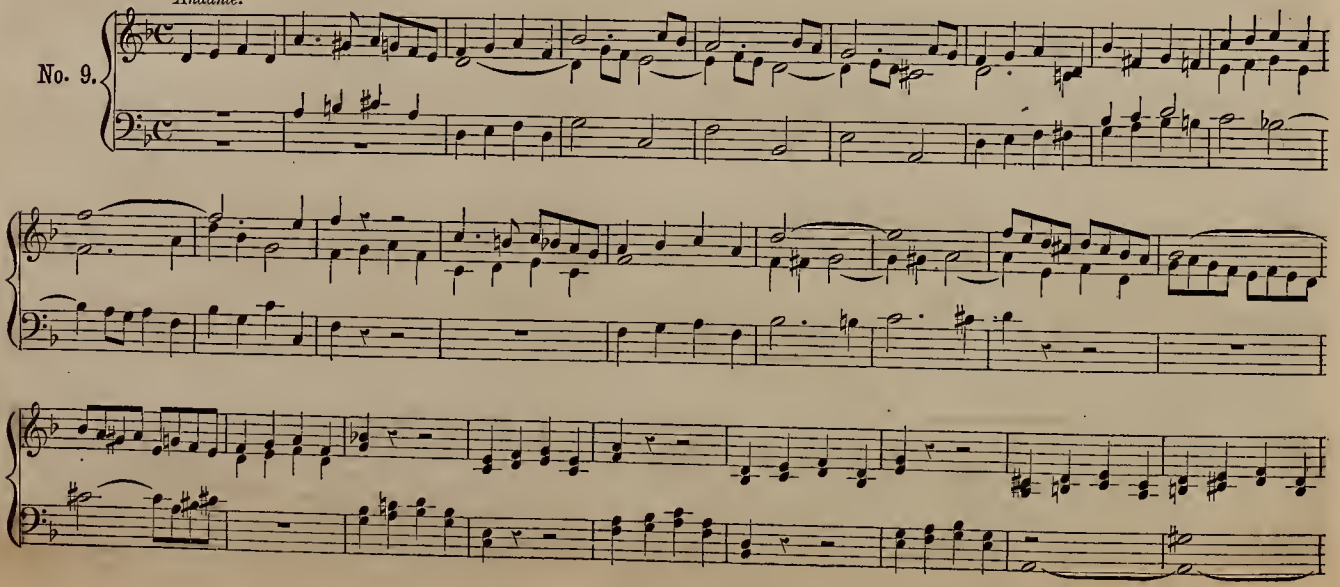
Andante.

No. 8.

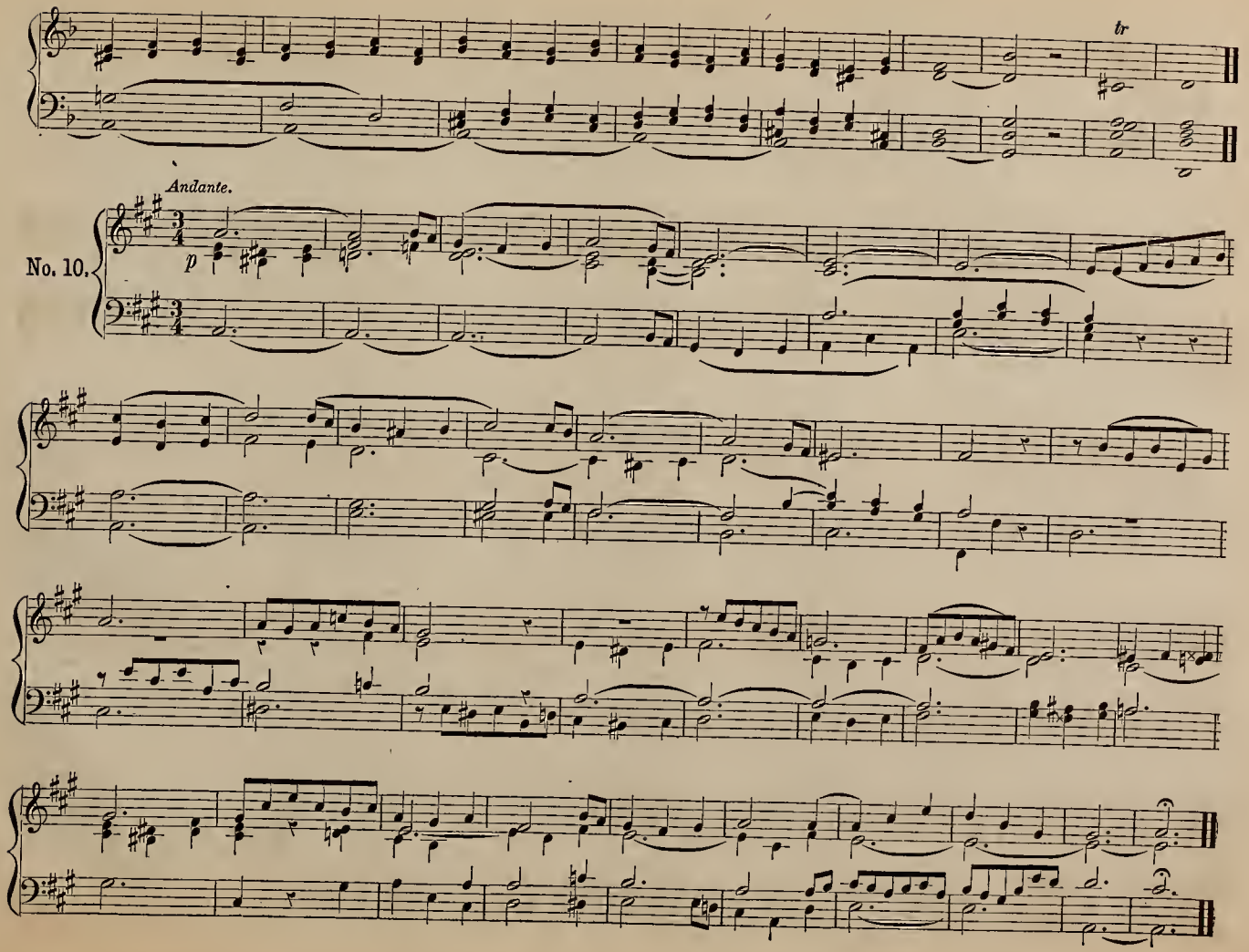


Andante.

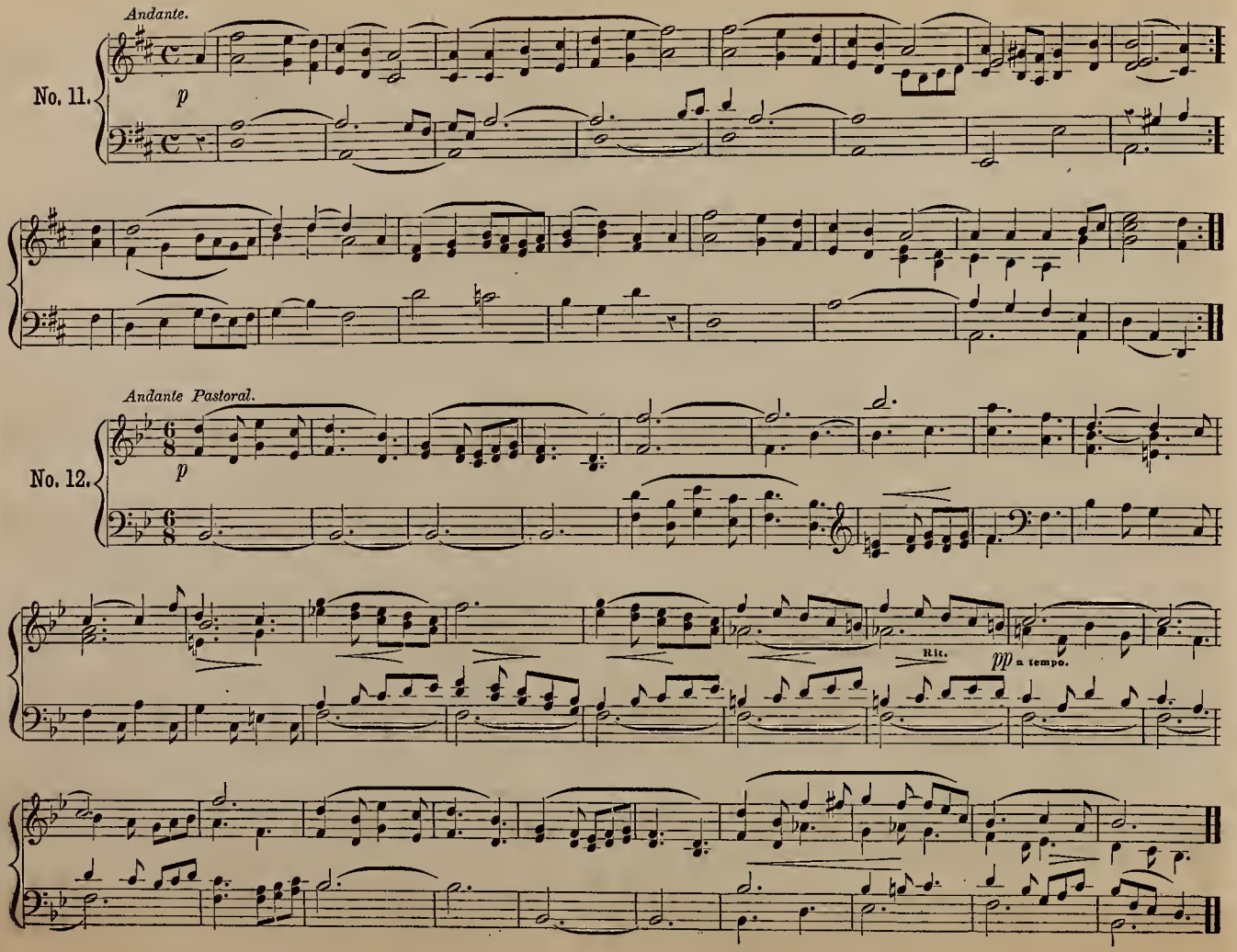
No. 9.



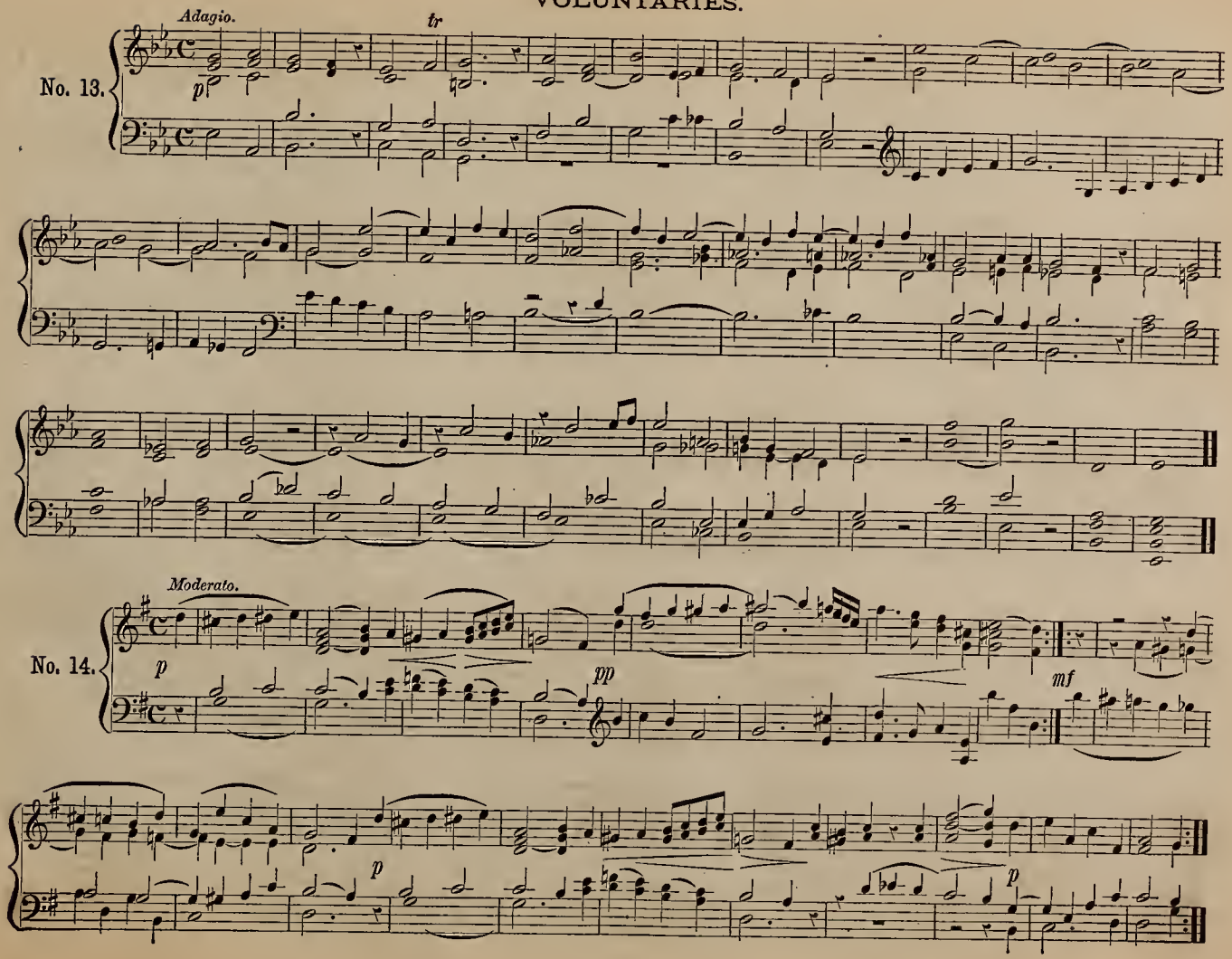
VOLUNTARIES.



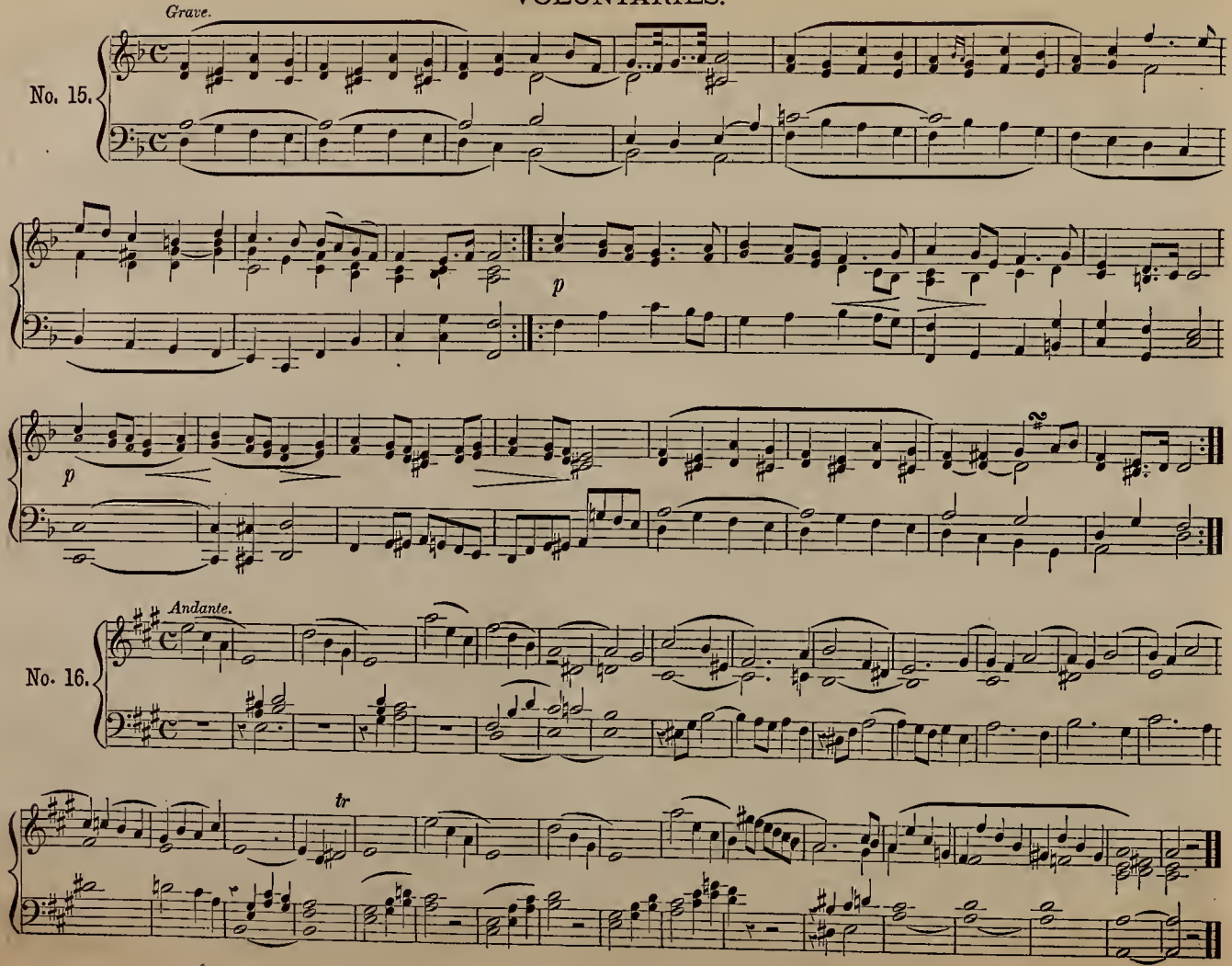
VOLUNTARIES.



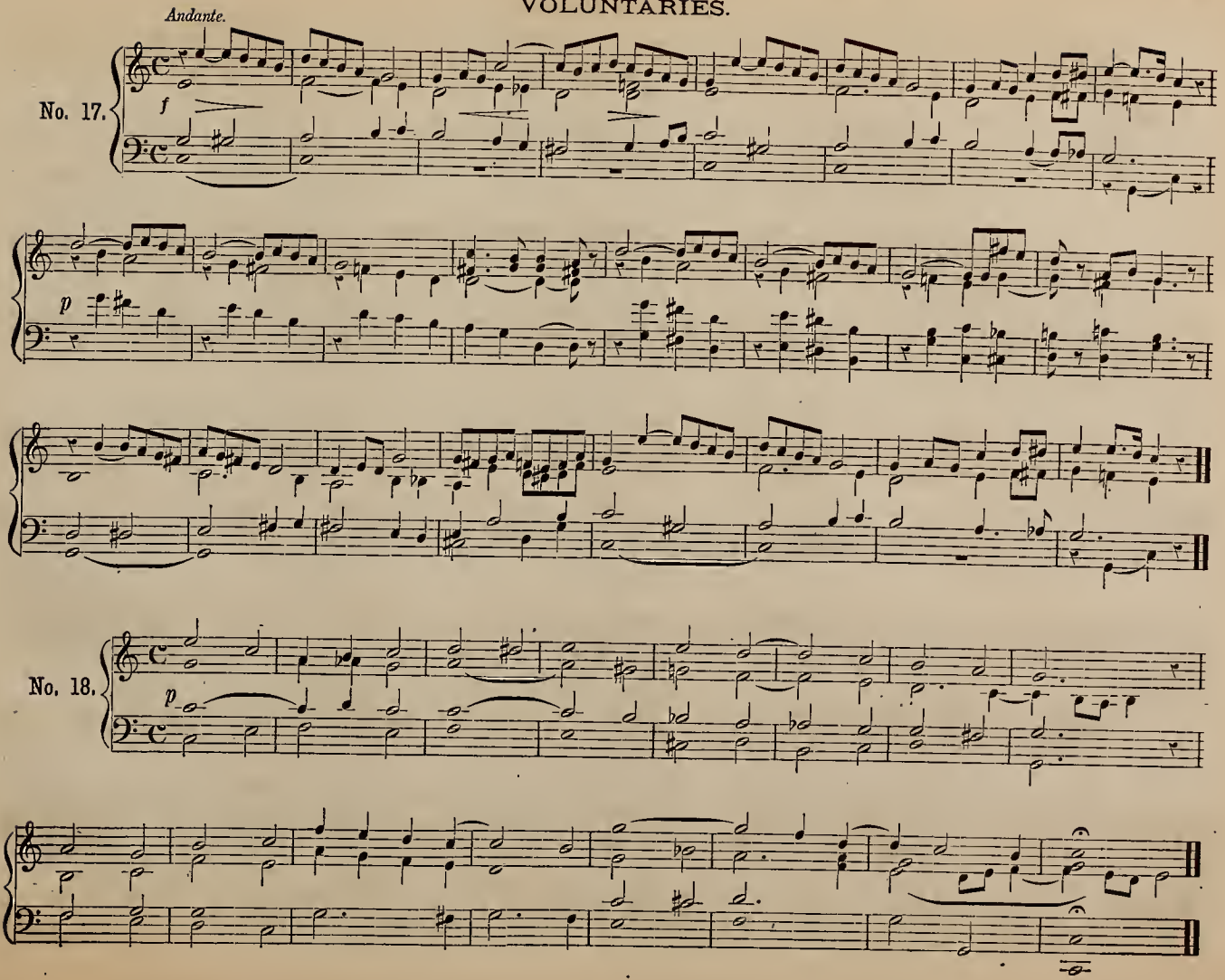
VOLUNTARIES.



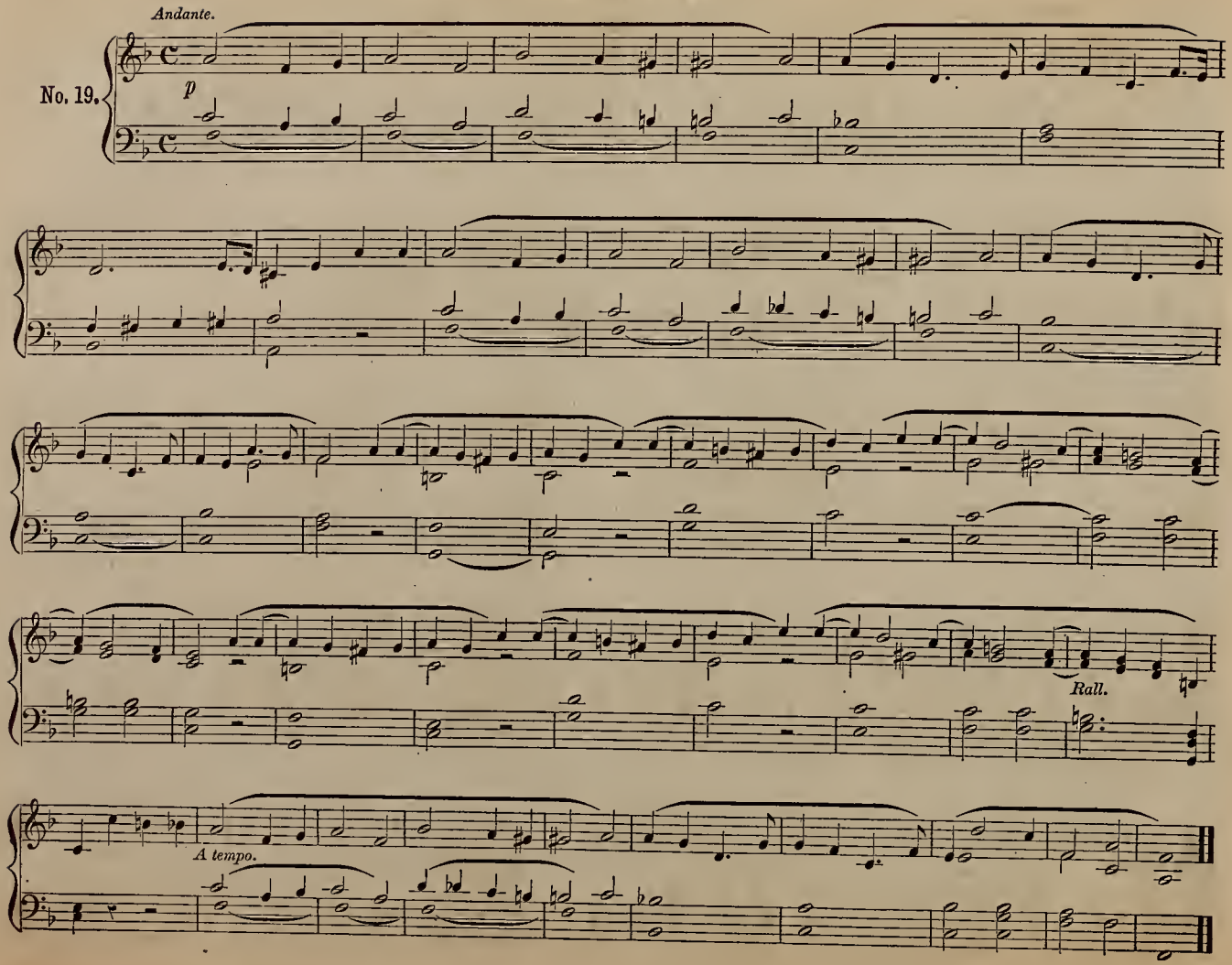
VOLUNTARIES.



VOLUNTARIES.

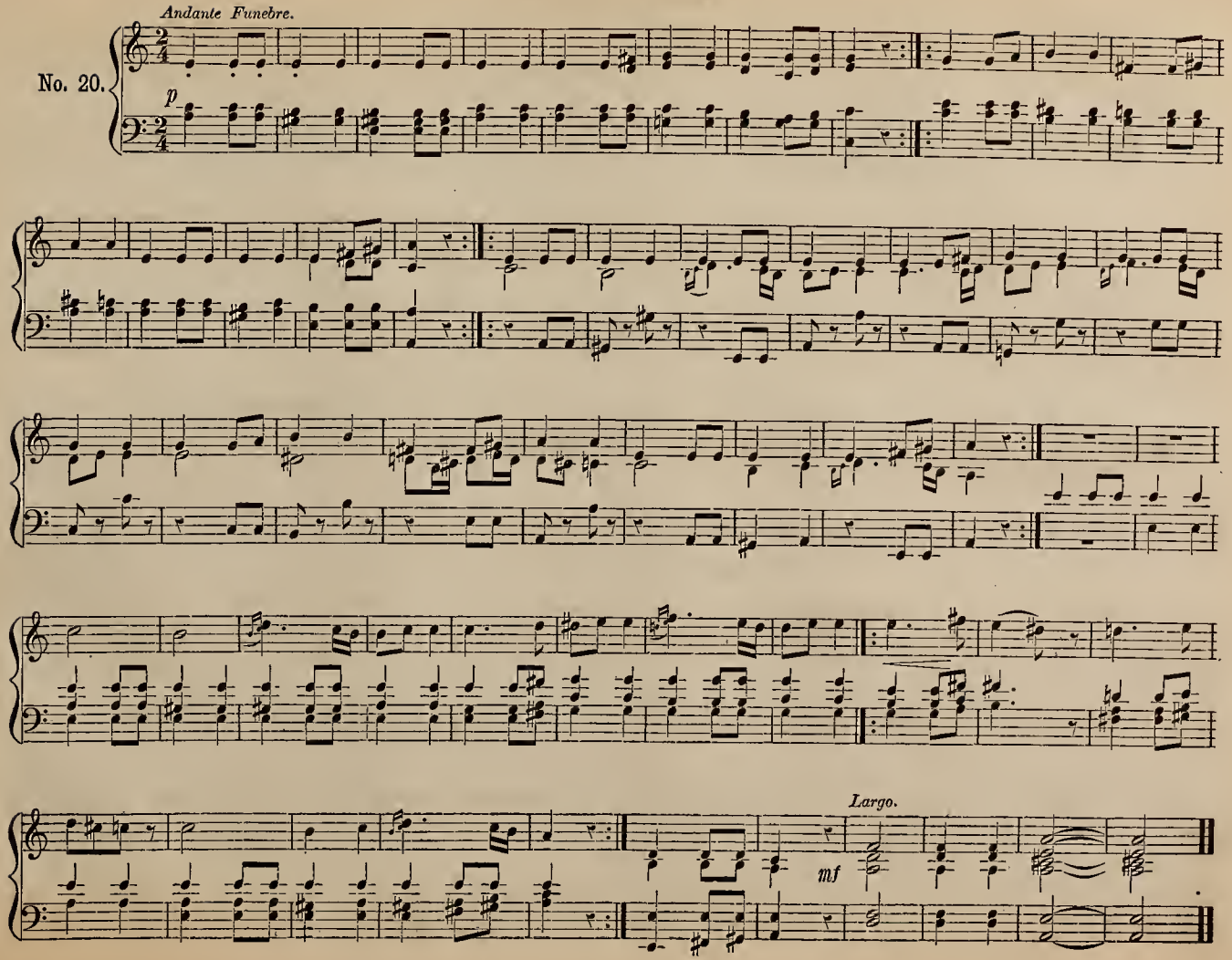


VOLUNTARIES.

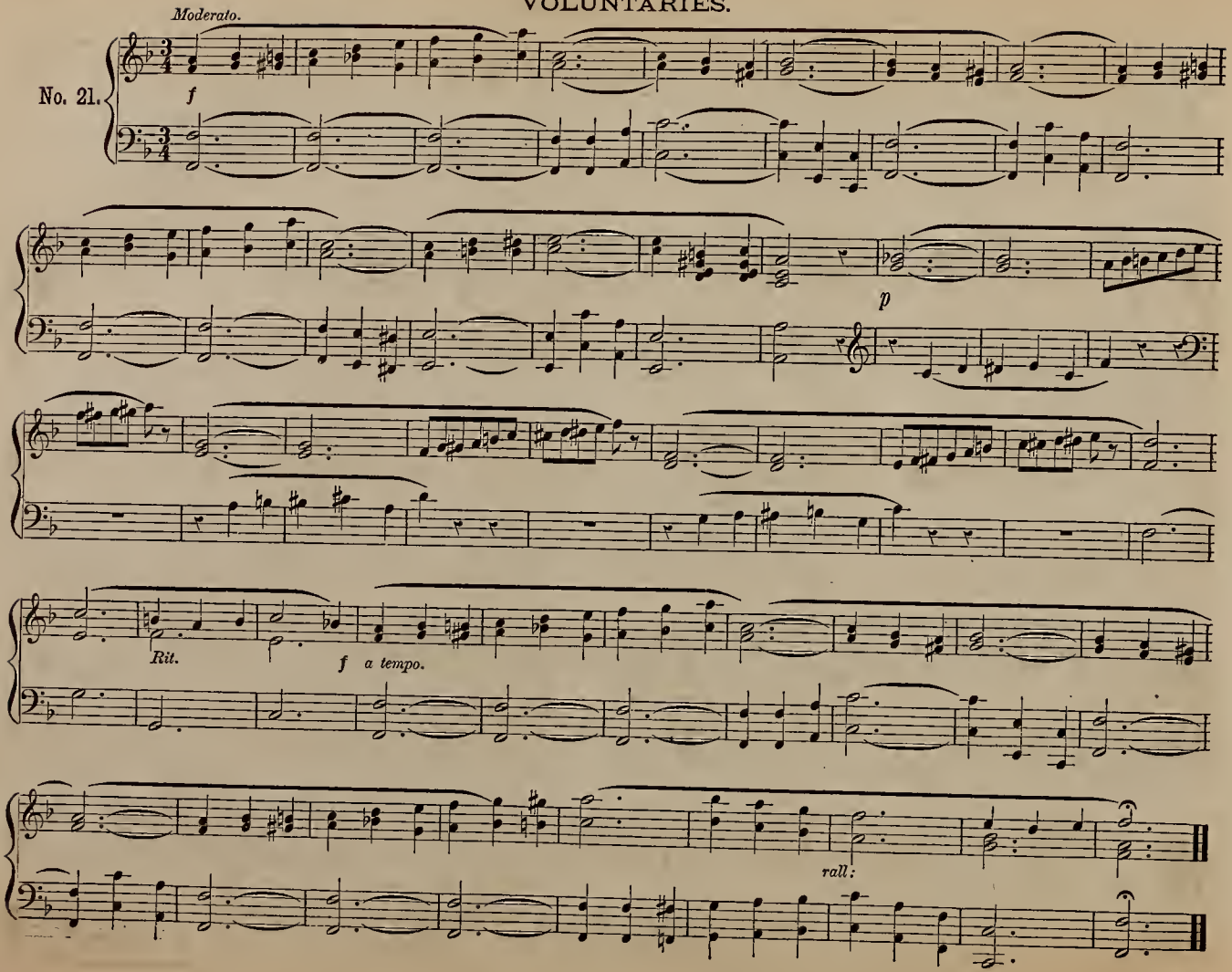


VOLUNTARIES.

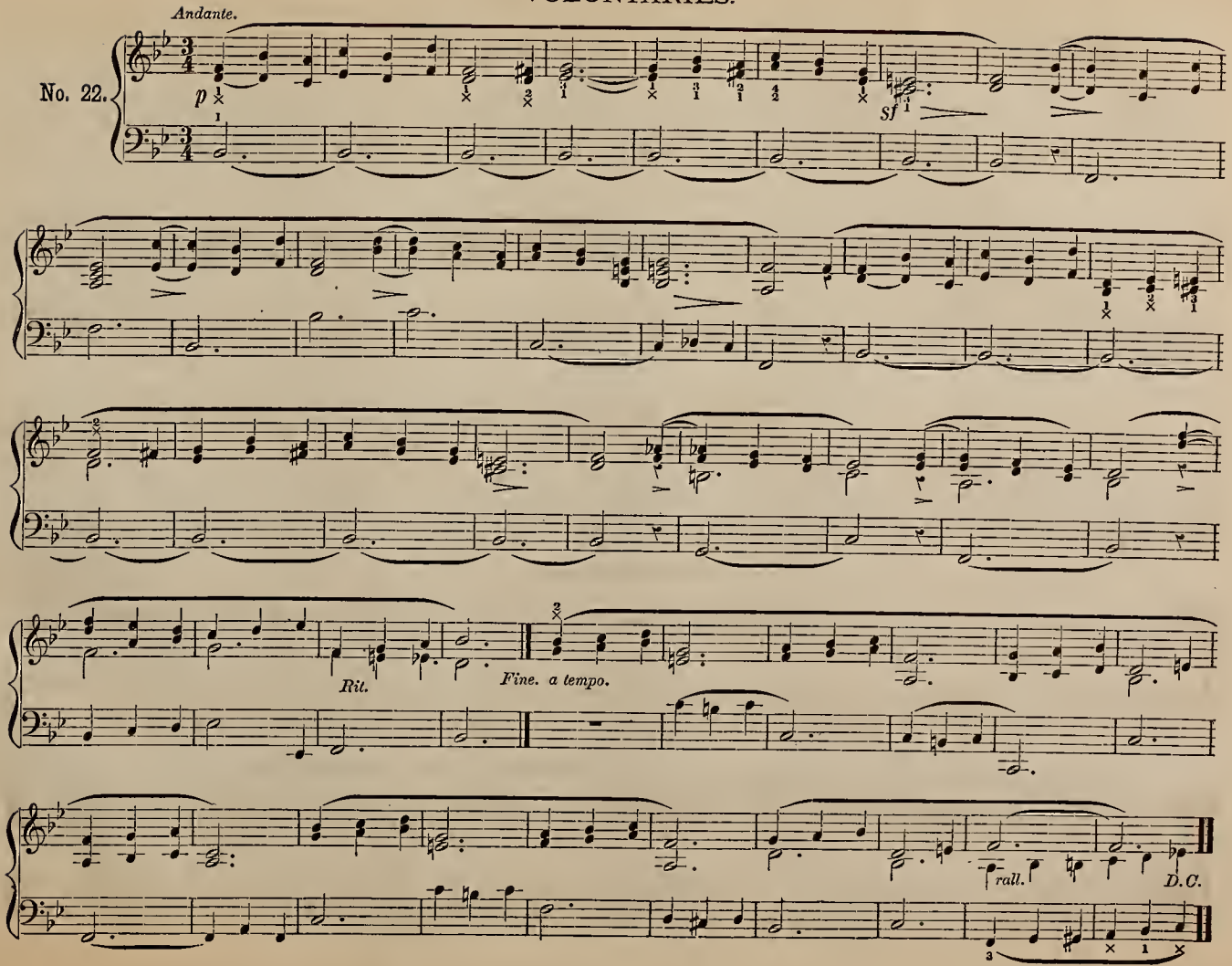
No. 20.



VOLUNTARIES.



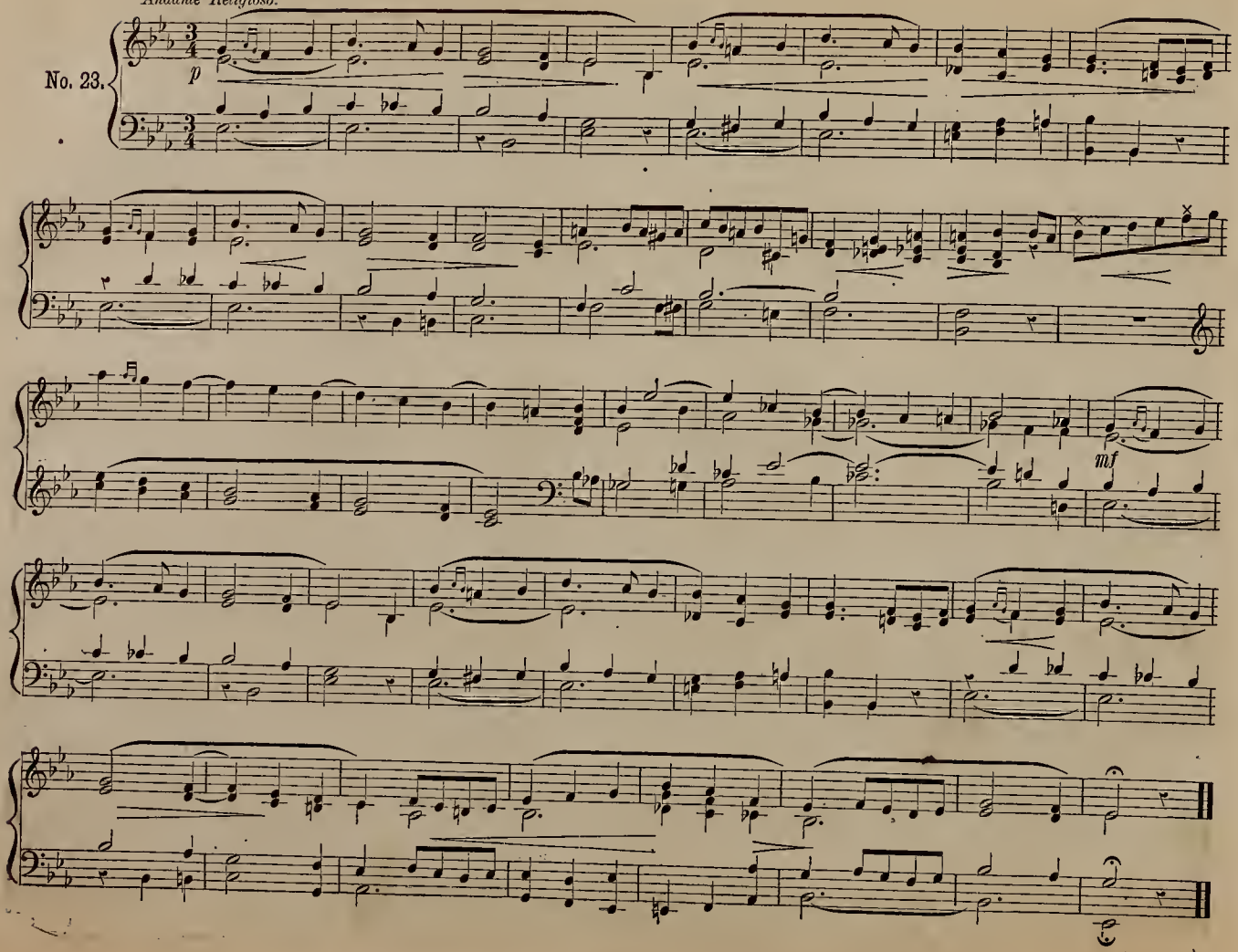
VOLUNTARIES.



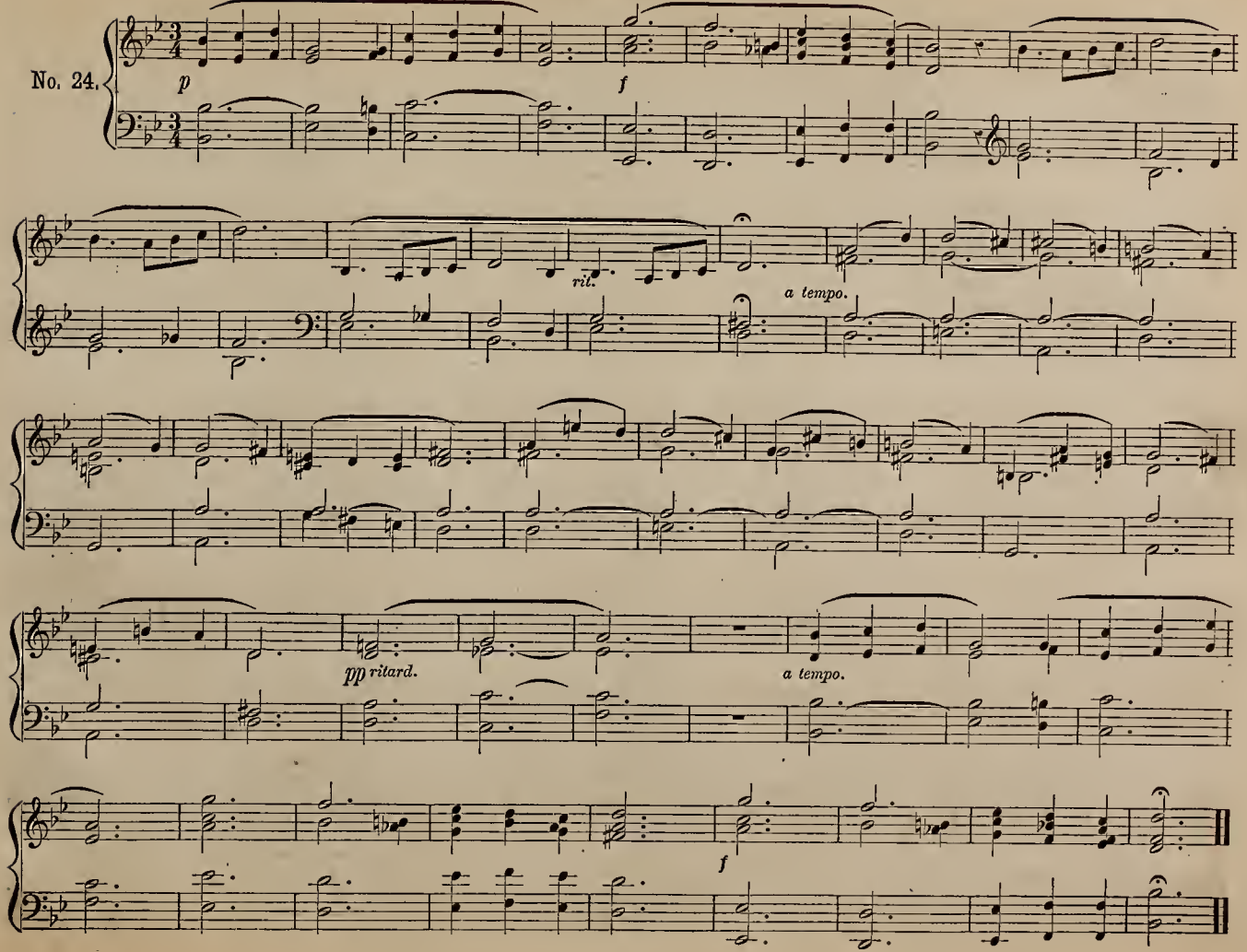
VOLUNTARIES.

Andante Religioso.

No. 23.

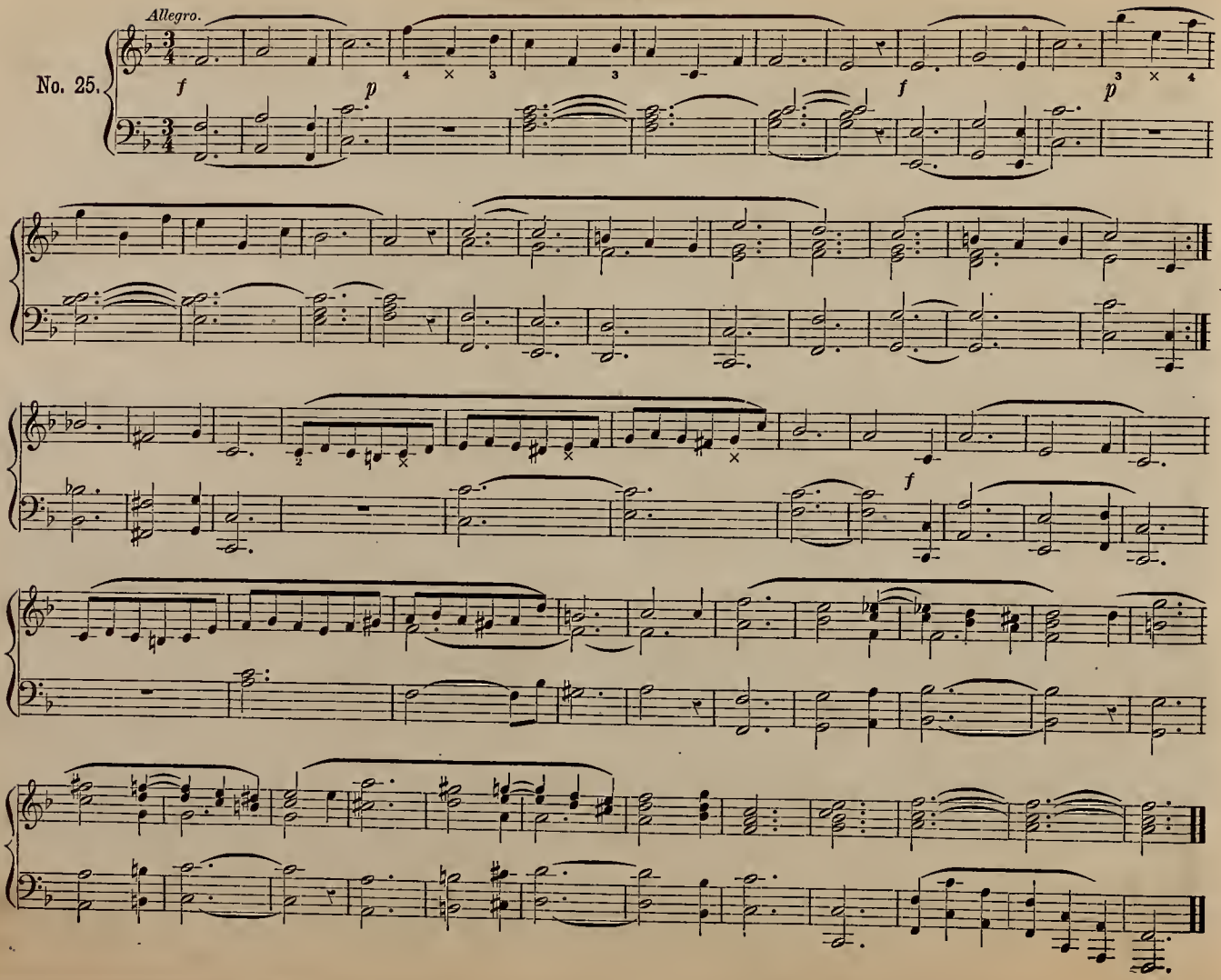


VOLUNTARIES.

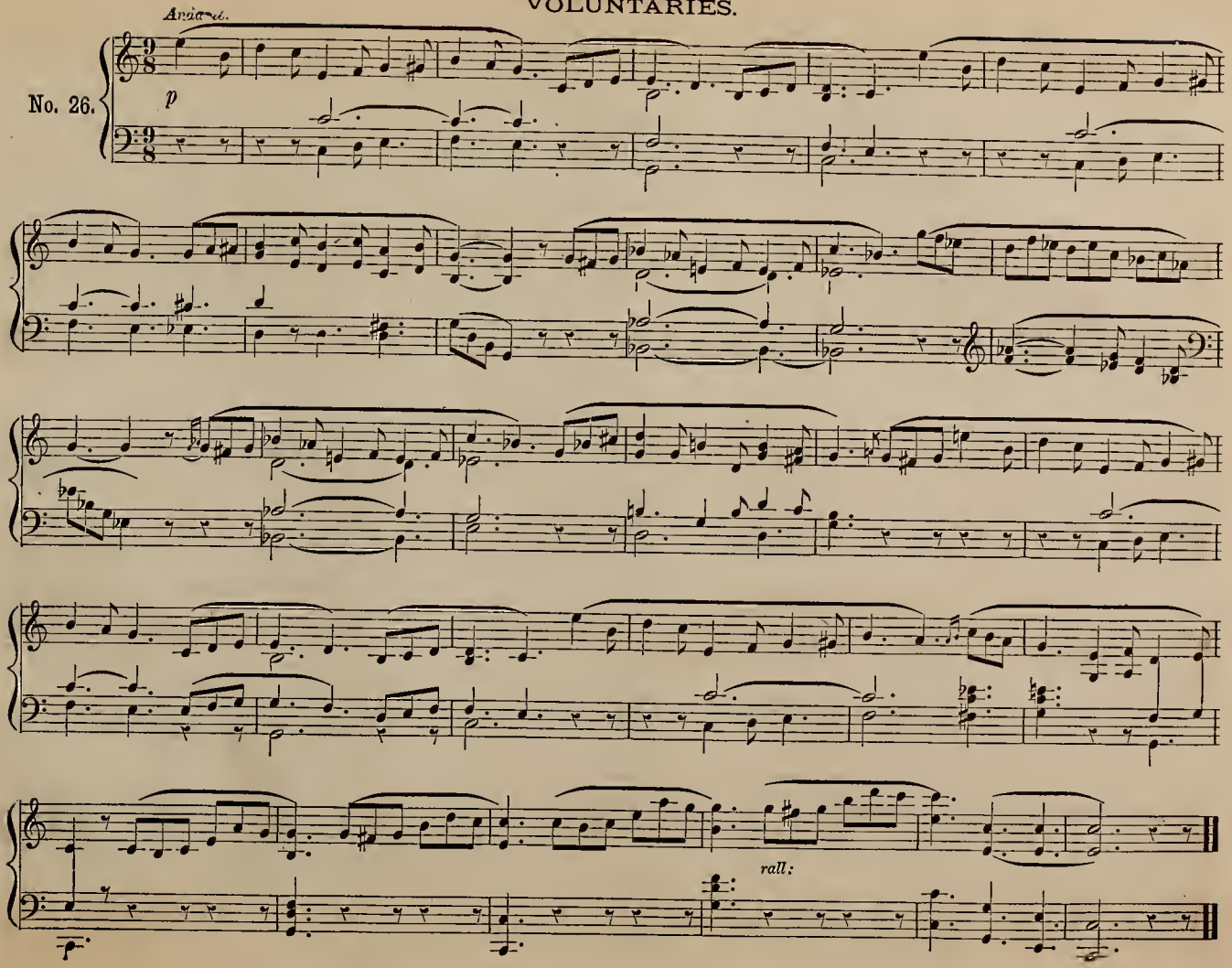


VOLUNTARIES.

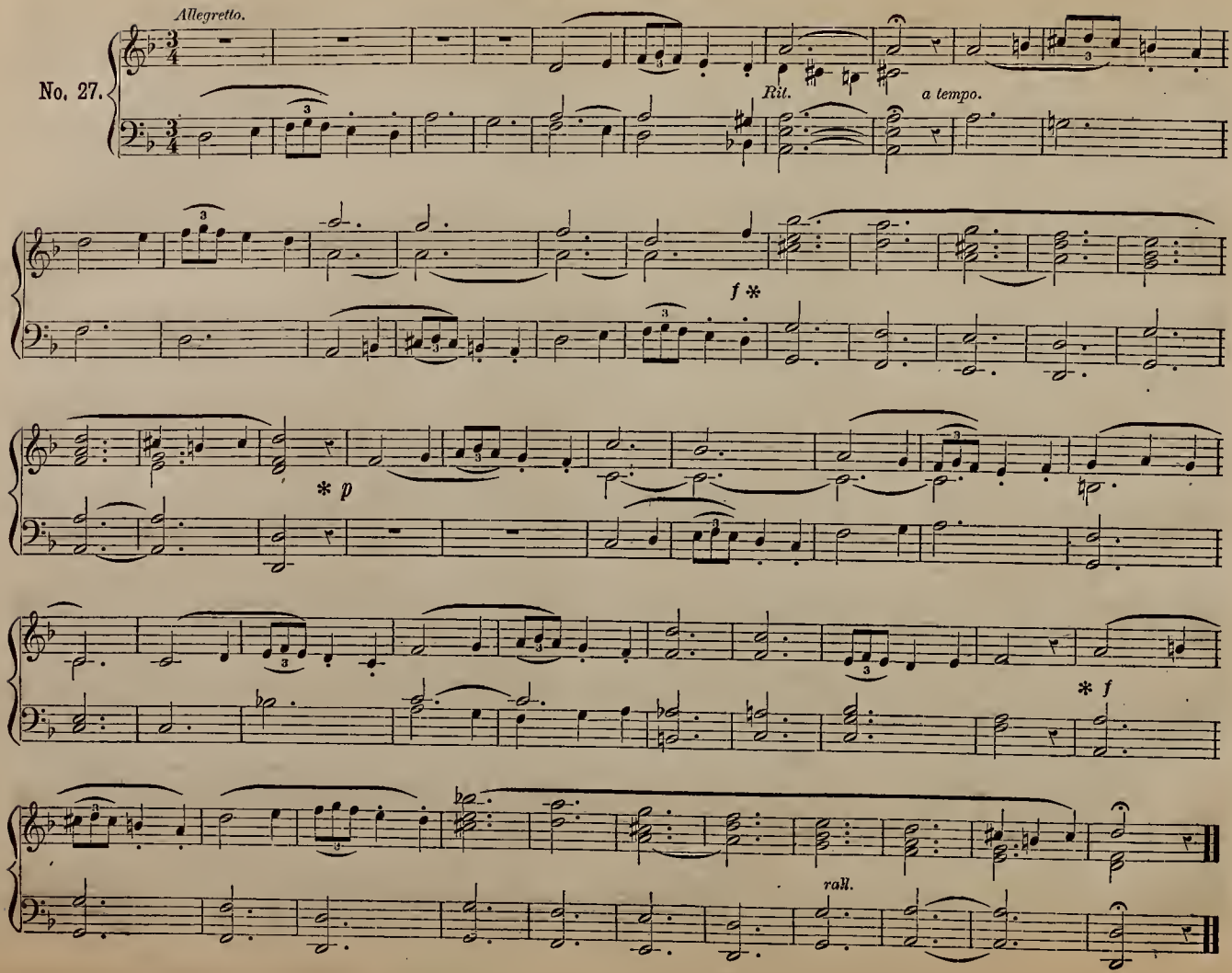
No. 25.



VOLUNTARIES.

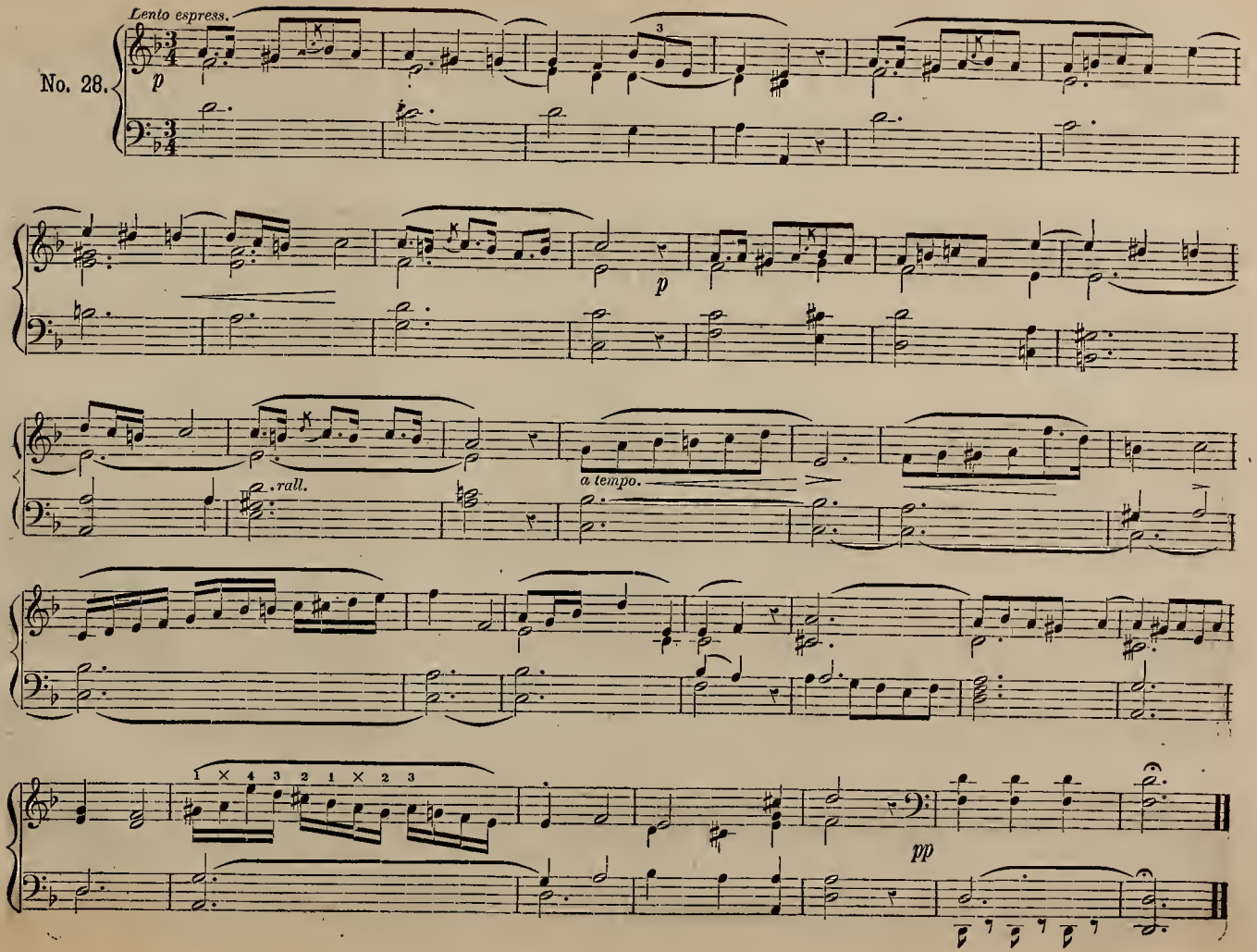


VOLUNTARIES.



VOLUNTARIES.

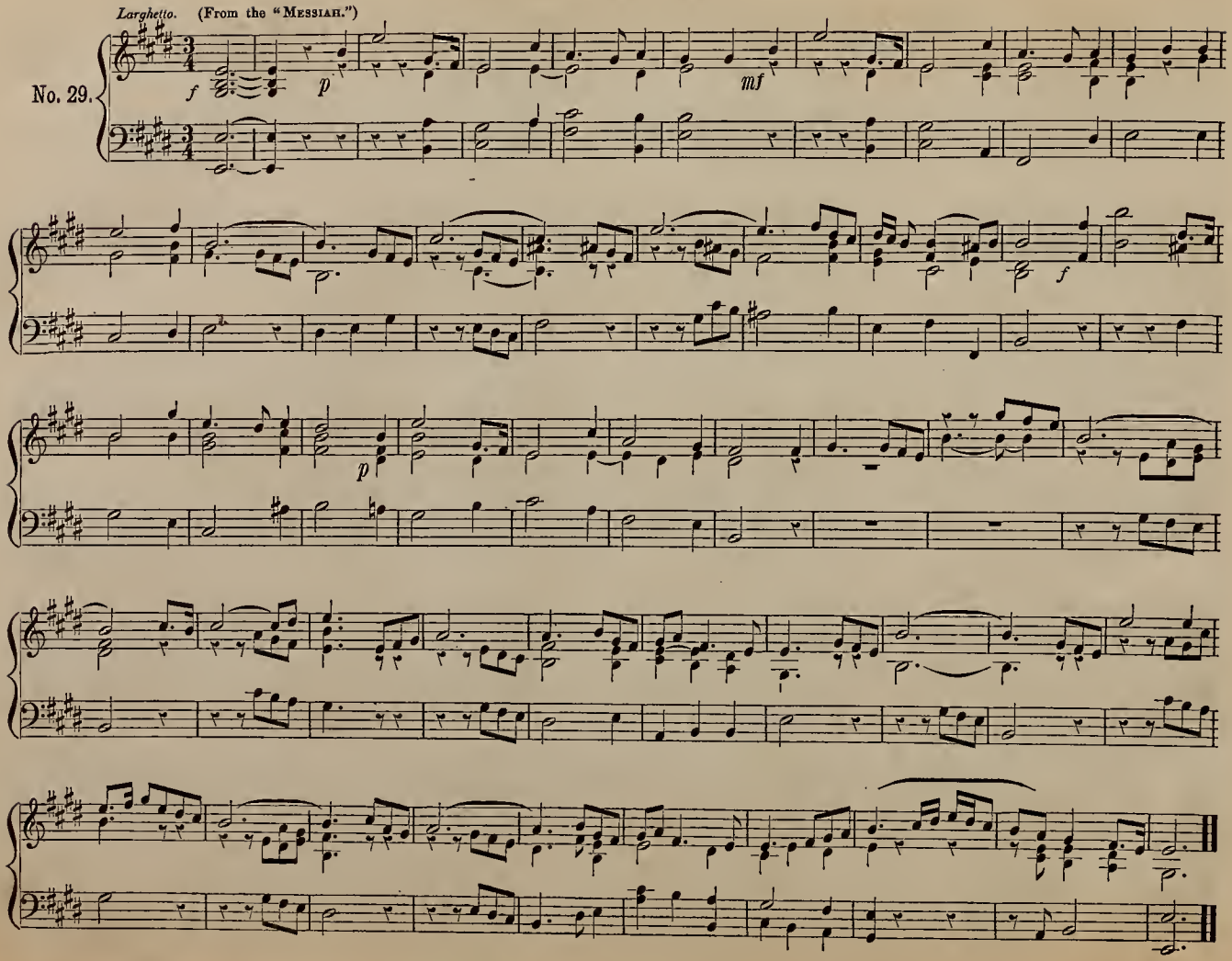
No. 28.



VOLUNTARIES.

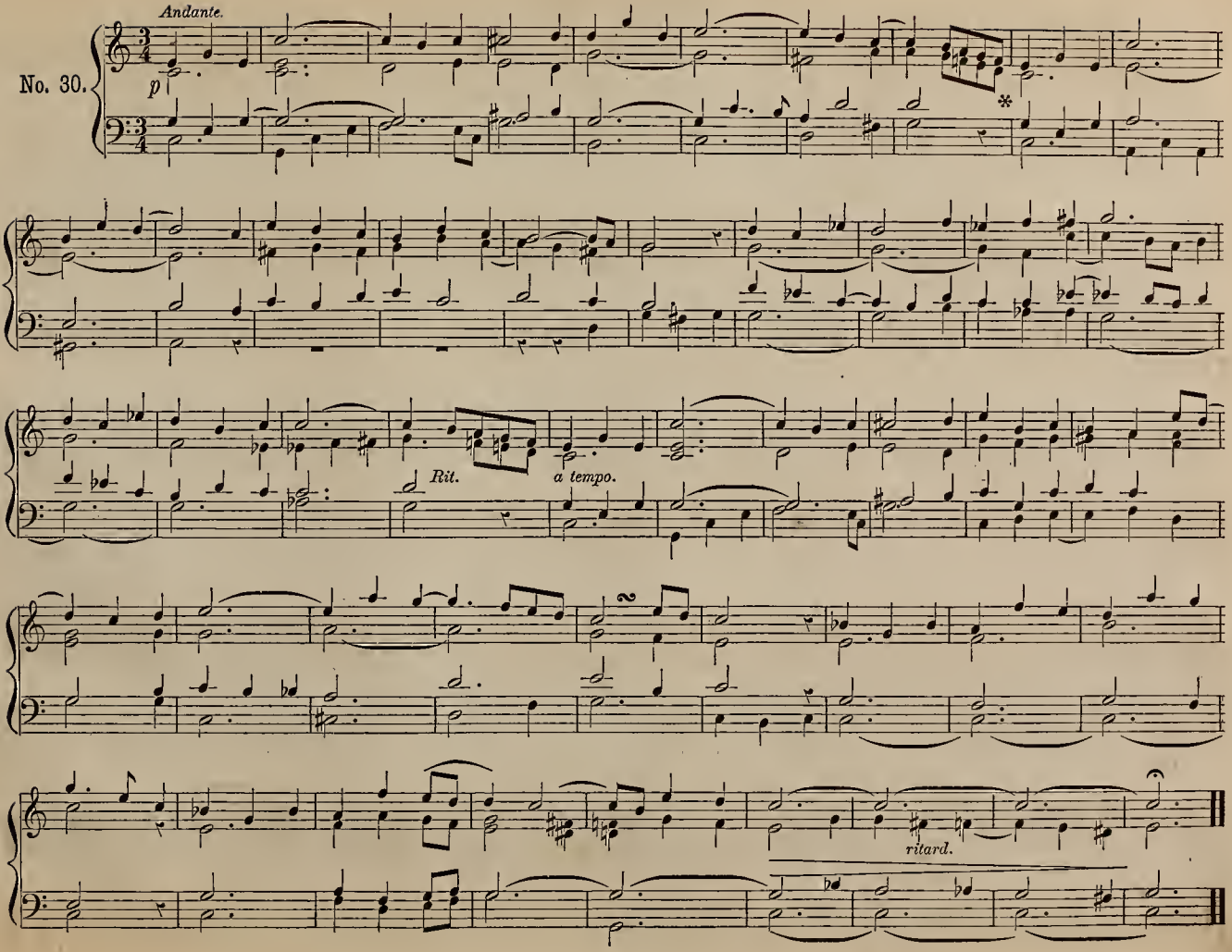
No. 29.

Larghetto. (From the "MESSIAH.")



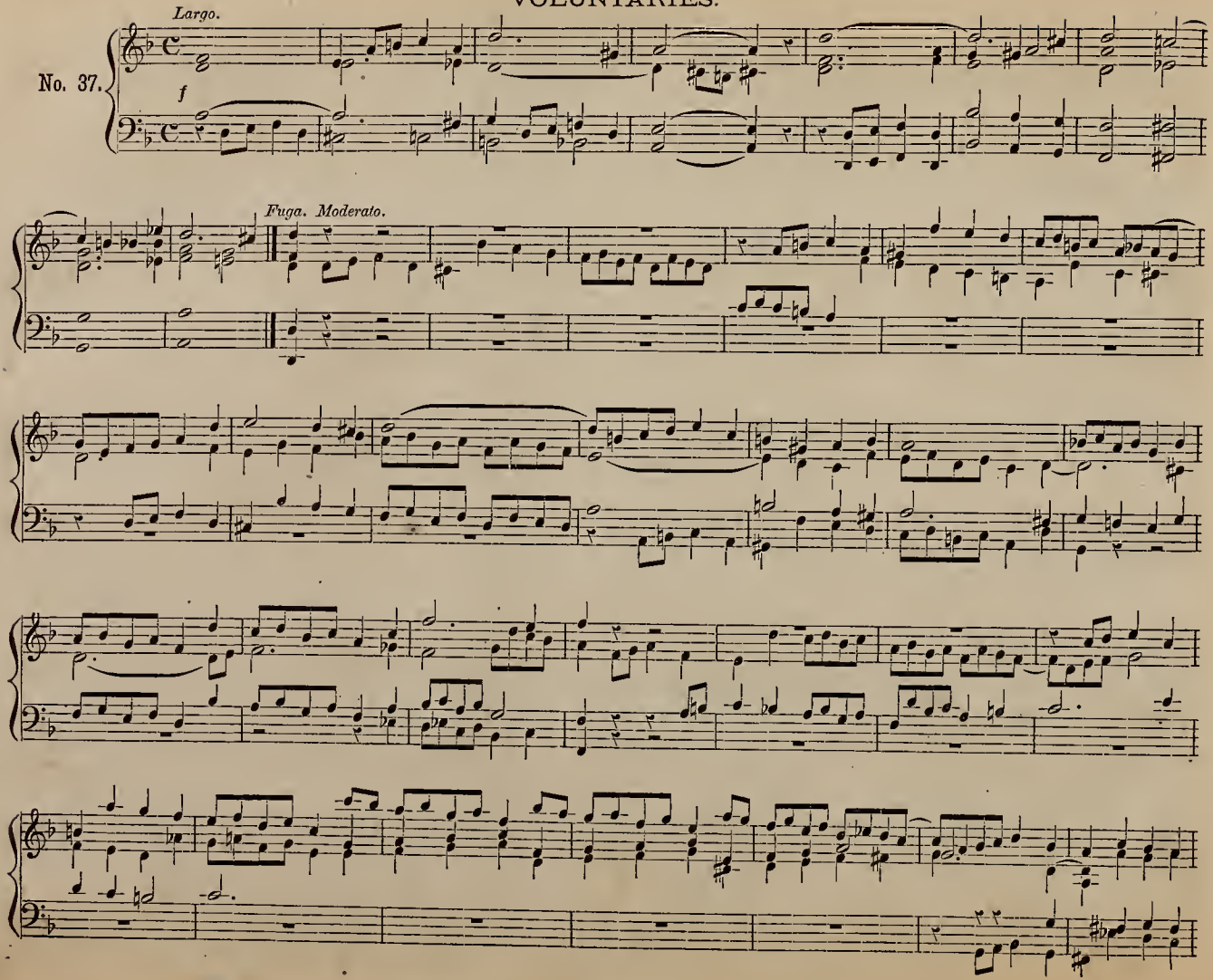
VOLUNTARIES.

No. 30.

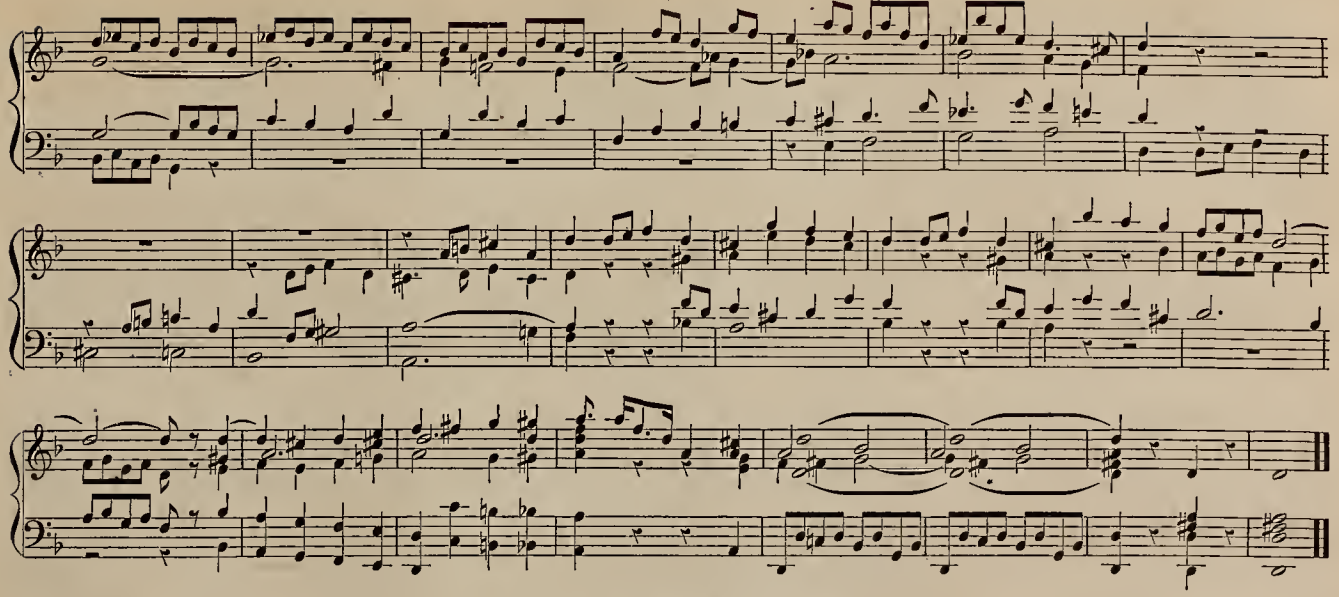


VOLUNTARIES.

No. 37.

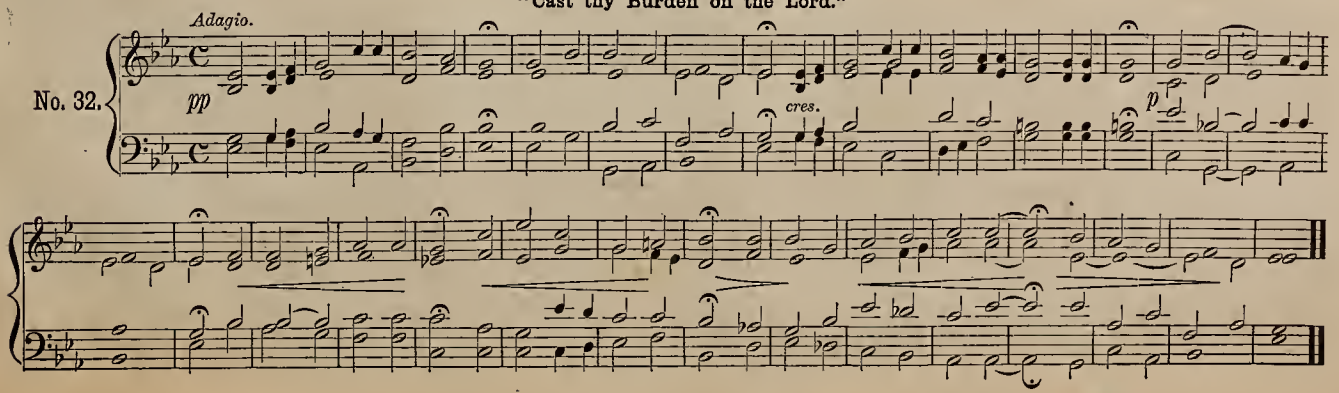


VOLUNTARIES.



CHORAL.

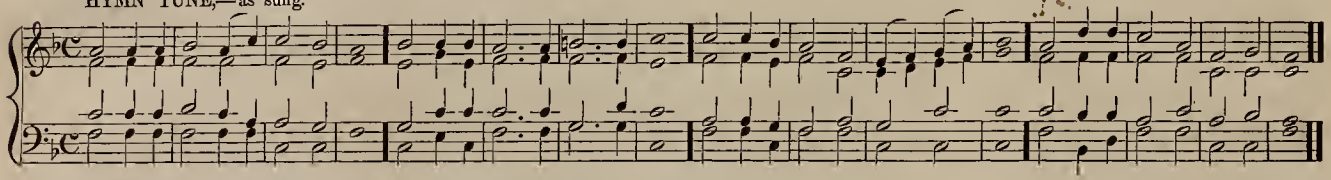
"Cast thy Burden on the Lord."



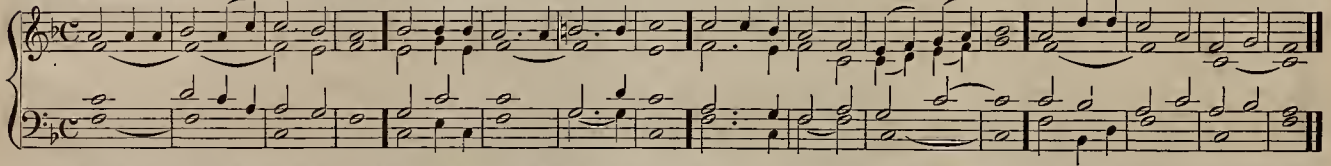
CHURCH MUSIC.

The ordinary manner of writing common church music is with four staves for the Treble, Alto, Tenor, and Base, without a separate brace for the Organ part. It is necessary to be able to read the music from the four staves, in order to accompany the voices well. Some books are so arranged that the Tenor has the uppermost staff, with the Treble next above the Base; others with the Treble at the top. The arrangement is generally indicated with the first tune in the book. The *Tenor* notes are to be played invariably an *octave lower than they are written.* You may take any good book of psalmody in your possession, and learn each tune in the order of the pages; then you will soon be able to read the music from the four staves with ease. Where you cannot reach all the notes, you may play the chord in the position nearest to which it is written. It will be well to be able to play either with two parts in each hand, or with three parts with the right hand, so as to play the Base in octaves, when you choose. It is the custom for organists to connect the notes of the three lower parts, separating the Treble notes as they are written, disconnecting the notes at the end of each line of poetry.

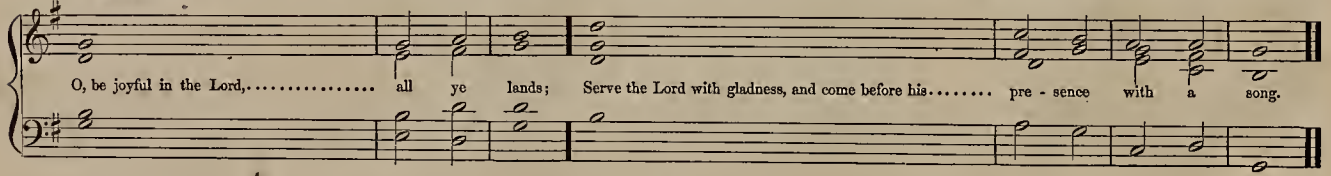
HYMN TUNE,—as sung.



The same tune, as generally played upon the organ.



The CHANT is the simplest form of Church Music, and the organist has only to keep with the voices. The first note is called the *chanting note,* and the number of words vary according to their division; the half notes which follow are sung in time. Chants should not be executed in too rapid a manner.

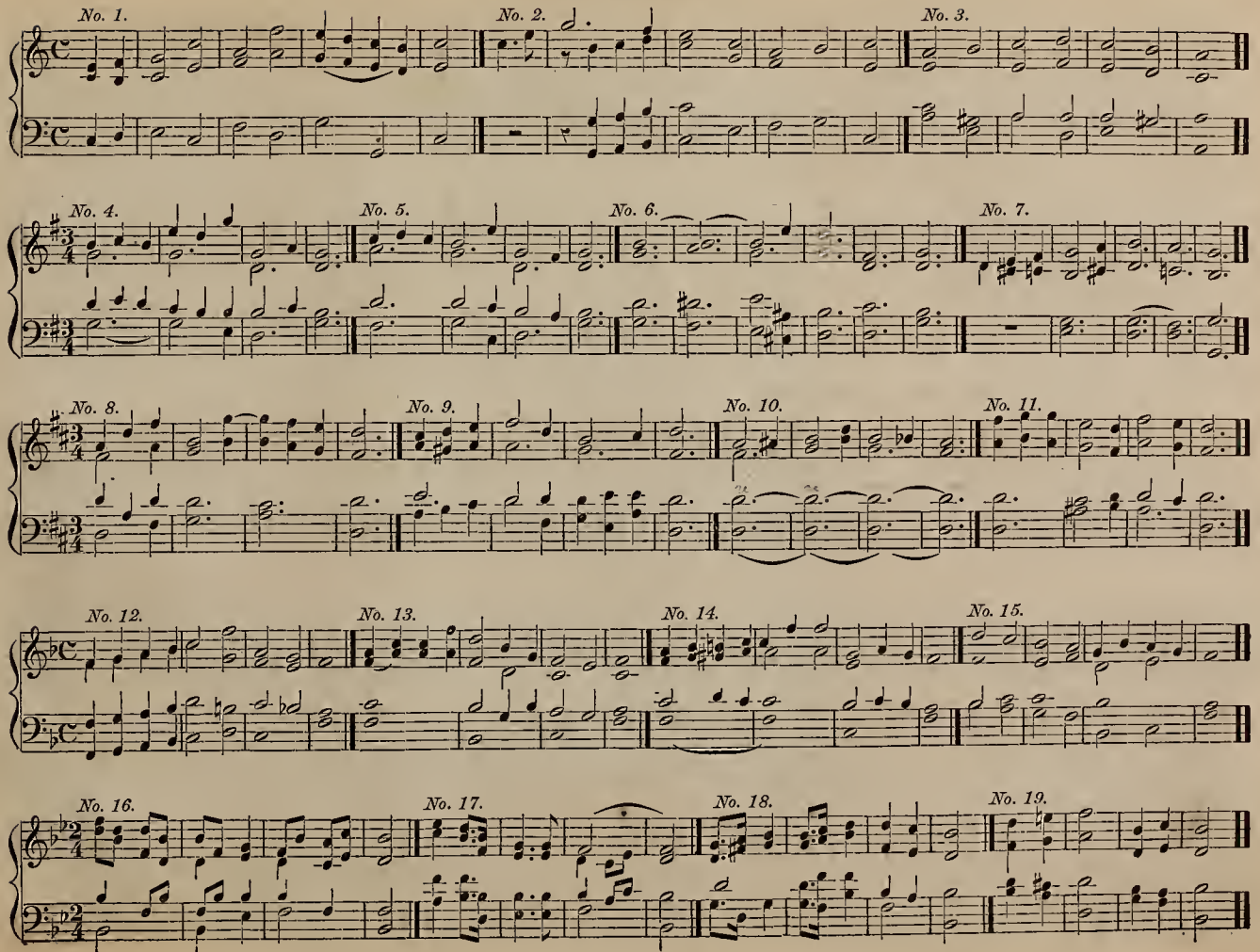


INTERLUDES.

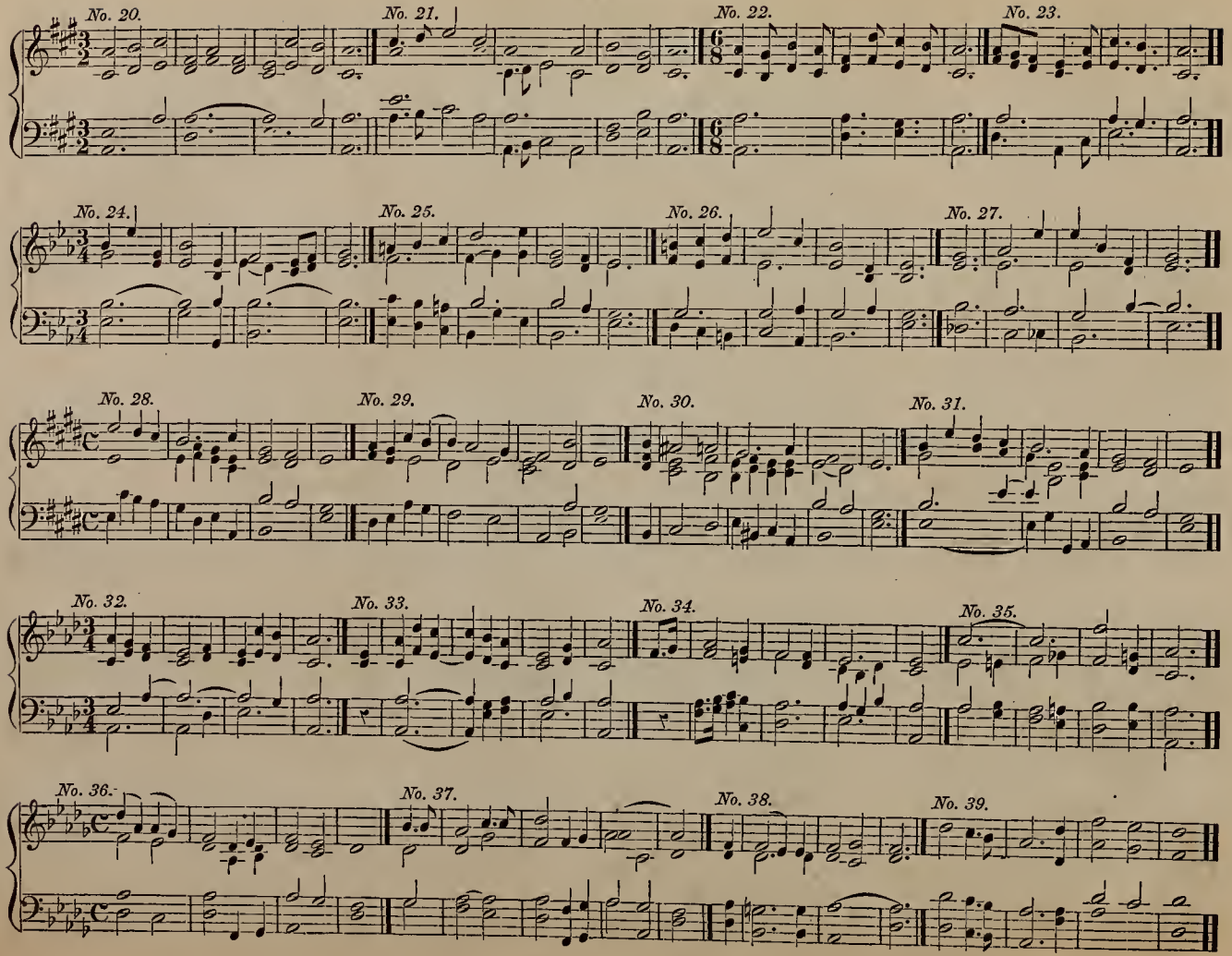
The object of an interlude is simply to give the singers a short resting place between the verses of a hymn. It should not be longer than the last line of the tune, and all display should be avoided. A few examples are given in the two following pages, which may be well for you to learn. You should strive to make your own interludes, by trying to play in the style of the hymn tunes which are sung. As it would not be convenient, while playing in church service, to turn to this book for an interlude, the number is limited. Play them in different keys.

In order to pursue the subject further, you should study the science of Harmony, which will enable you to extemporize and compose your own pieces.

INTERLUDES.

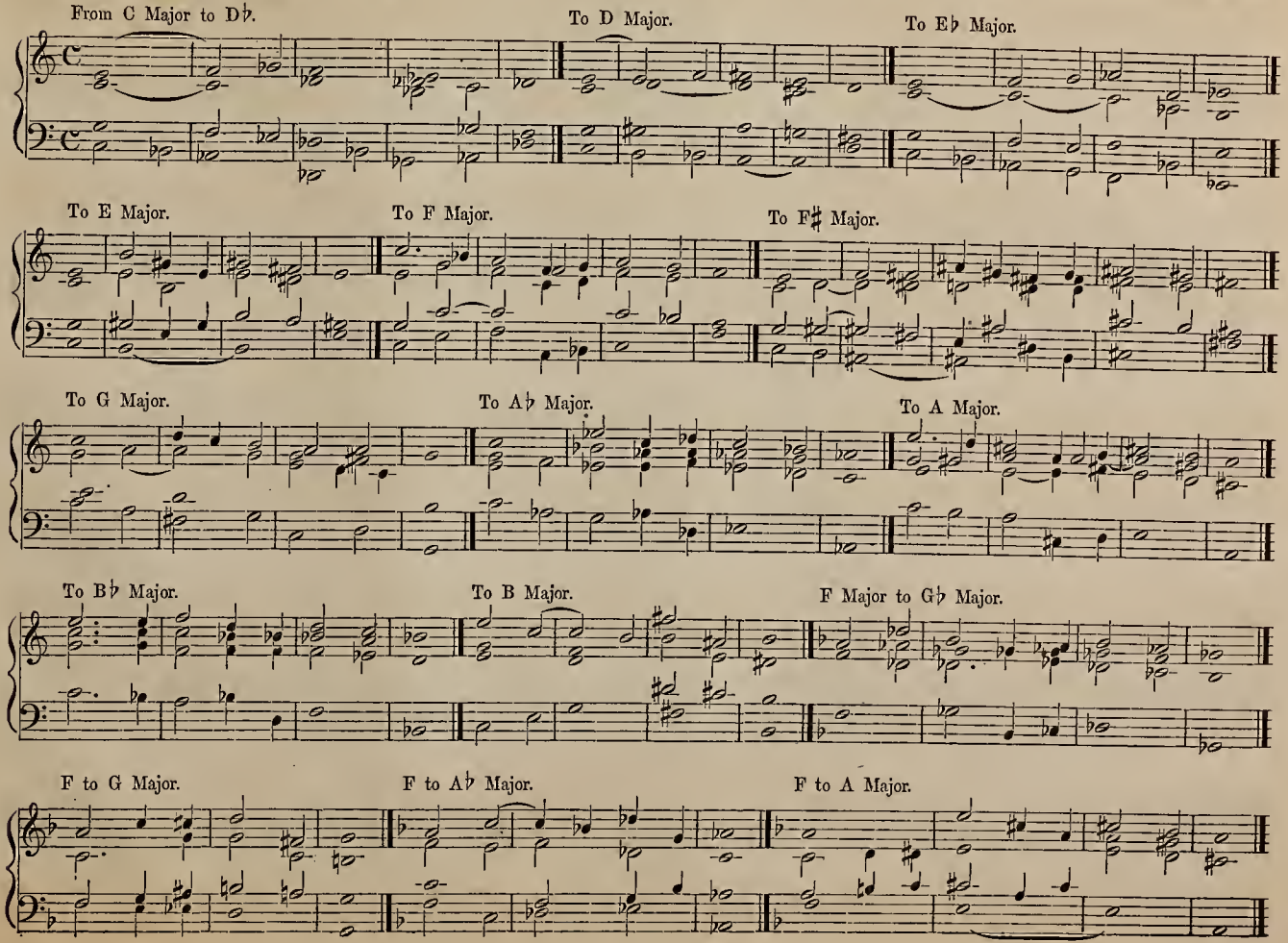

No. 1.
No. 2.
No. 3.
No. 4.
No. 5.
No. 6.
No. 7.
No. 8.
No. 9.
No. 10.
No. 11.
No. 12.
No. 13.
No. 14.
No. 15.
No. 16.
No. 17.
No. 18.
No. 19.

INTERLUDES.

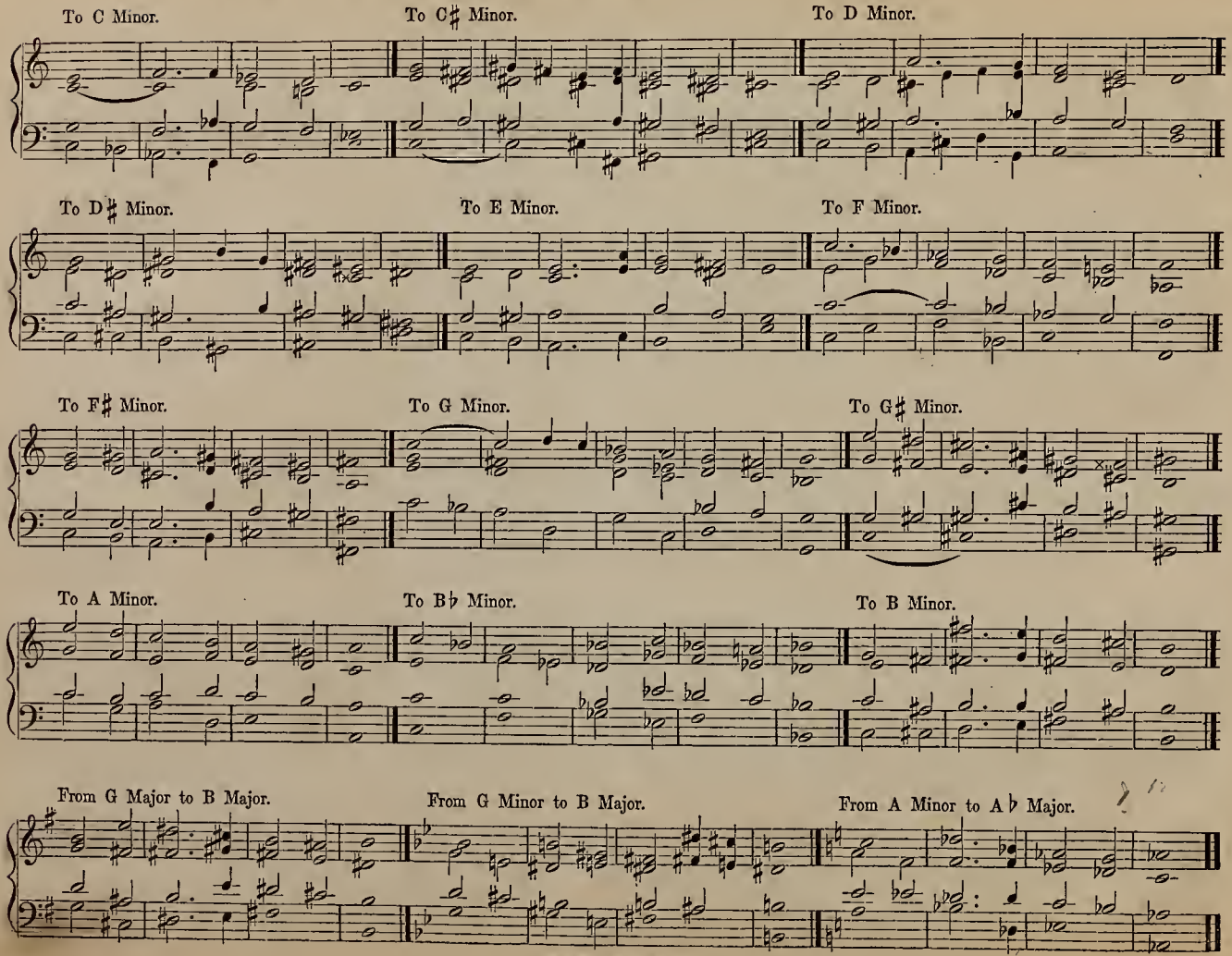

No. 20.
No. 21.
No. 22.
No. 23.
No. 24.
No. 25.
No. 26.
No. 27.
No. 28.
No. 29.
No. 30.
No. 31.
No. 32.
No. 33.
No. 34.
No. 35.
No. 36.
No. 37.
No. 38.
No. 39.

MODULATIONS FROM THE KEY OF C, TO OTHER MAJOR KEYS.

The methods of Modulating from one key to another are innumerable, and a few only are here given. It will be a good exercise to transpose these into other keys, as from G to A♭, from G to A, &c.



MODULATIONS FROM C MAJOR TO OTHER MINOR KEYS.



A. N. KIDDER'S MUSIC TYPOGRAPHY.

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

S. P. L. Chicago
MAR 11 1912